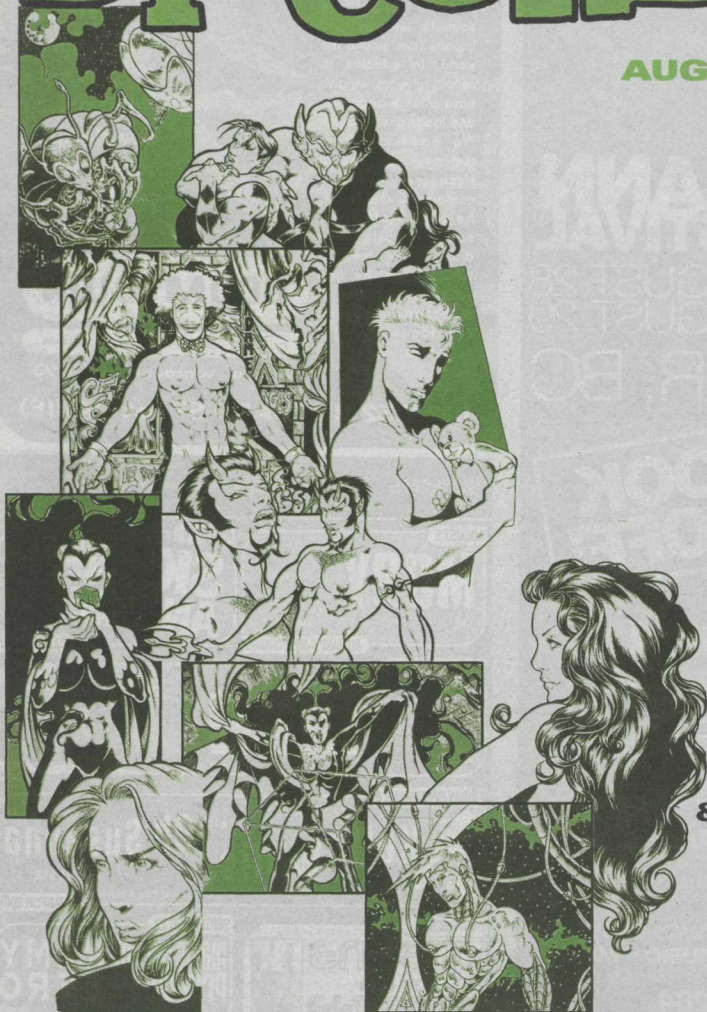


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# DISCORDER

ISSUE 198 • AUGUST 99 • THAT MAGAZINE FROM CTR, 101.9 FM

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THE ART OF PATRICK FILLION,  
BOWDERLIZED AND STUCK TOGETHER BY  
ROB.

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AUG  
15

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AUG  
18

Gman & Rick present

## GRANDE

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AUG  
19

Rasika Presents

## GHETTO BLASTER

BIG LEAGUE CHEW (Toronto)  
Breaks o' Plenty from the East.  
Plus residents Raiden & Tripwire  
\$5 doors @ 9

AUG  
21

Phonology & Nordic Trax present

## FEVER

THOMMY SHUMAKER (Chicago)  
Time's latest EP for Nordic Trax (NT008) is a solid  
introduction to his polished, deep sound and  
has been smashing dancefloors around the  
globe. He is also working w/ JT Donaldson on a  
full-length LP for Earlthorns.  
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AUG  
24

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AUG  
28

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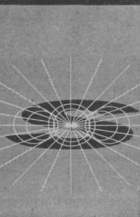
cherry bombs  
Down tempo  
house/jazz/cranks  
on 4 dex w/ czech  
& spin cat

SAT

FEVER  
House w/ T.Bone  
& Luke  
Rm 2; Dana D

SUN

airtight  
Drum'n'Bass,  
Down tempo Rm 2



# Vancouver Special



BY JANIS MCKENZIE & CHRISTA MIN

## local CDs!

### VARIOUS AR TISTS Dominic Radio (Transsiberian)

In this age of Internet/TV convergence and all that, there's something about radio that sounds almost charmingly old-fashioned, or at least retro. Well, maybe not, but this double-CD compilation, with all its "broadcast announcements" and static interludes, got me feeling misty-eyed about the evenings I spent as a preteen twirling knobs on my dress-sized garage-sale short-wave radio, listening to the spooky outerspace noises, that eerily relentless Co-ordinated Universal Time frequency, and people speaking urgently in foreign languages.

Almost 40 entities of various sorts provide *Dominic Radio's* 55 tracks, which range from 10-second sound bursts (C+) to lengthy Syd Barrett-y trippiness (*Citroen* and the *Beans*) to aggressive, whiplashy post-industrial whirling (*Zero Squared*). There's even a falling-down-drunk

sounding cover of *Fleetwood Mac's* "Lusk" (July 4th Toilet, taking just the right approach), a pretty instrumental where piano arpeggios are accompanied by something akin to the buzzing of bees (Jill Navy), and a lovely sweet/plaintive piece whose title is the perfect description: "Slovak Ice Cream Truck" (Godwin Peak). As if this weren't enough, there are moments with the jolly quality of '70s TV dating show music (mitch), as well as that Co-ordinated Universal Time thing (*Slave 1*) already mentioned. In fact, there's surprisingly little here that's annoying, and an awful lot that's really good — quite an accomplishment for almost 2 1/2 hours of material. (PO Box 144-1472 Commercial Drive, Vancouver BC V6L 3X9 <transsiberian@scratchrecords.com>)

### VARIOUS AR TISTS The basement suites: opus 1 (Basement Suite/Jesus / La-canic Pop)

From the way Christians are always trying to convert me, you'd think I had a "heathen" sign around my neck. This might ex-

plain why I approached this 24-song CD with some trepidation. Sure enough, the masterminds behind this compilation have aimed the first few songs directly at me: a sweet lo-fi indie pop song by *Motorcycle*; *Freep's* "Eucalyptus," where two truly lovely female voices harmonize in honour of a tree (and Jesus); and a pure, spare, hillbilly-tinged gospel entry from *Mandy Troxell*, recorded in a Californian church. There's noisier stuff here too, and even some gleefully snotty (and off-key) singing, as well as three "bonus 'archival' punk rawk" tracks [one of these performed by a band named after a Seinfeld character], as well as many triumphs of low-budget but high-quality recording. *Opus 1* has its good and bad moments, and although part of this depends on the listener's feelings about religious content (and the sort of music, accompanied by electric guitar, you might hear in a church with a "forward-thinking" minister). I can't help thinking that this would have made a very good 8 to 10-song collection. While you have to admire the producers'

attempts to be inclusive, it's a sad fact of life that there are some one-offs and side projects that are more fun for the participants than for the listener, and yes, there are a couple of those here. (e-mail: davenport@islandnet.com, or l o c a l i c p o p @ u s . n e t www.islandnet.com/~dnpot/bsj/s)\*

## local demos!

I'm trying to listen to every tape in the size 15 shoe box, so forgive me if some of these bands are no longer together, or if the demo that I have is from 1987.

I know *SWANK O'HARA* has been around for a while. I remember seeing this band play Shindig. I wouldn't say they were particularly swank, but their songs are nice and cause head bobbin', especially "No One Has a Clue but You." [eohara\_scarlett@hotmail.com]

*TEAM STRIKE FORCE* sent me their new single "Bomb at the Party." It sounds like it belongs on a Teenage Shutdown compilation. The hit potential would be higher if only the singing sounded as good as the guitar melody. (address unknown)

*THE KILTIFTERS* is a pop-ska band from Nanaimo. It could just be the recording, but the horns should be three times louder. Danceable songs none the less. (<kiltifters@hotmail.com>)

*THE PROBES* is the closest to punk that you'll get this month. A guitar solo, a lot of "Yeah"s and a loud snare. These are not necessarily bad things, well not in this band anyway. No stupid lyrics either. (no address)

I know for a fact that this band is now defunct because that's what it said on the tape. *SLOUGH OF DESPOND* is an Emo outlet that contained members of *Radio Berlin* and *Forcasts Farewell*. Even though they're no longer to-

gether, I had to include them here because all the other bands are too happy. You can probably get a copy of the tape if you want. (address unknown)

My personal favourite of the month is *CANADIAN*, and their tape *The Music of Canada*. I think they're actually from Germany or the Netherlands. They (it might even be one person) play Grade 3 Royal Conservatory type melodies on a big happy stringed instrument. (address unknown)\*

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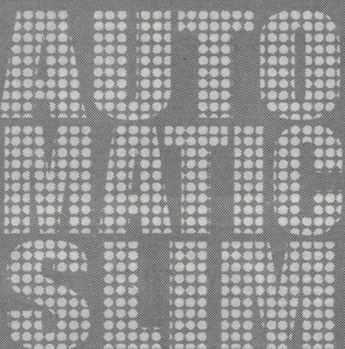


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BY JULIE COLERO

After waiting for days for the foggy in my brain to subside, I've come to the realization that it's just not going to happen. This is summer burnout, and all hopes of creating an interesting (or at least coherent) question are quite out of the column. These days, I'm much more concerned with remembering which job I'm supposed to be at on what day, and whether I've got any clean socks left. Skipping out on work to recuperate from undeniable illness seems as good an excuse as any to get busy with the mad record action here at Top-Rock Central Station. Bring it on, baby.

I wish that my record player were a whole lot closer to my computer, because this new **TENTACLES** record is really much too short to sit put through. A song per side is the way this ultra-short band has done it, and I wish there were more to this release. You got your **Lois**, your gal from **Sleater-Kinney** (Carrie, maybe!), your **Scott Evaporator**, and some other rock guy

whose name escapes me (why no liner notes, buddies!) — instant good-news street cred. Do we love it? Sure, why not. "The Touch" is a rockin' girl-fronted song which reminds me a whole lot of **Luscious Jackson** circa *In Search of Manny* — definitely not a bad thing. There're these really cute little howls going on, and you can just tell this was fun to record. The b-side, "Louie Louie Got Married," gives the mic to the misters and is an upbeat charmer. Now, before you get all excited, the bad news: this band is rumoured to already be no more, due to romantic troubles. So sad. Enjoy it while you can, kids. (K, PO Box 7154 Olympia, WA 98507)

New to me is the **PETTY CRIME** self-titled 7" out on Slamp. Dude, this rocks. Layla (ex-Skinned Teen) leads this three-piece on a wild punk-rock lo-fi ride to your heart. There's chunky bass going, plus fuzzed-out guitar to make your body want to and fro. These kids've got the DIY ethic like there's no stopping, and it shows. There's

a sense of haste and urgency to this release that'll make you want to program these five songs into your jukebox brain. If this is making less than any sense, I'll do you a favour and compare



them — just the finest bit, thanks to a stolen riff — to **Slant 6**. There you go. Oh, and if you haven't heard **Skinned Teen**, get on it. (Slamp, PO Box 54 Heaton, Newcastle upon Tyne, NE6 5YW, UK)

What the ...? Raging girl hardcore from just south of the

border? It's **THE HAGGARD**, a new queercore group featuring sts from **Cadallaca**, and they are loud! Three songs of educated thrash are to be found on this here slab o' vinyl, songs sporting lines as cool as "America, if you were my girlfriend, I'd dump you on your ass." Mad props are going out to this brand new label, **Heartcore**, for budding up as something new on the queercore scene — this may be its first release, but there's more in the works. "Reclaim the Political. Redefine Queer. Redefine Punk. Reclaim the Heart." How can you go wrong with a slogan like that? (Heartcore, Columbia University Station, PO Box 250636 New York, NY, 10025)

For any of you who like your early listening done pop-punk, check out the **ME FIRST & THE GIMME GIMMES**. "In Your Barcalounger" 7". I certainly didn't need to hear **James Taylor**'s "Fire and Rain" and "You've Got A Friend"

done up in that puke-punky style, but maybe you do ... (Alternative Tentacles, PO Box 419092, San Francisco, CA 94141-9092)

If you're not getting enough cutesy pop in your musical diet these days, I would highly recommend a helping of **THE POCOCOS**. This band is so

cute it hurts to listen to the record twice. Equal parts silliness and sadness make up this six-song release, and I feel like I'm listening to an amalgamation of all things K. Nothing original, that's for certain, but not bad on the whole. I like it when they do their **Crabs 'n' duets**. (Jigawatt, PO Box 1440 Santa Cruz, CA 95061)

I want more **MATES OF STATE**! On their split 7" shared with **FIGHTER D**, they sound like **Rainer Maria** would if they could sing in tune. This girl and guy are doing some serious vocal battling, kicking the crap out of all the others trying to get this sound down. This is super-cool pop with great harmonies and keyboards. It's like **Joan of Arc** with more girls and less abstraction. I like it a whole bunch. The **Fighter D** song is not nearly as memorable or interesting, but it's not exactly bad, either. Lo la, girl-fronted fuzz-pop, to the moon! (OmniBus, PO Box 4522 Davis, CA 95617)

Anyone ever heard any **Atom and his Package**? Yes? Good, then you'll be down with **MATHELE**. No clue what I'm talking about? Right. Keyboards, programming, silliness, awkward vocals about nonsensical stuff ... that's the ticket. This is music any nerd could make in his or her bedroom while giving the Casio some flavourful lovin'. (JOE, 2055 Westheimer, #165 Houston, TX 77078)

If it wasn't something of a sicker right now, I would be to be dancing around the living room to the new **HUEVOS RANCHEROS** "Wild Turkey Surprise" 7". This gem of a single is courtesy of the good people at Mint Records, who like to ensure that stellar tuneage from all across this fine country is made available to us ordinary citizens. How else could we rock this hard? Huevos Rancheros sound just as cool as they always do, and are here to prove to us all that they're about more than just bad beer commercials. Well done, boys! (Mint, PO Box 3613, Vancouver BC, V6B 3Y6)

The prettiest (maybe a bad choice of words in this context) piece of wax to make it to me recently is the new release from local boys **THE SUBWAY THUGS**. I haven't enjoyed a picture disc this much since my dad bought me Disney's *The Fox and the Hound* back in the early '80s. Not that the two sound anything alike, though ... The Subway Thugs rip it up. The gravel-voiced singer gives us an anthem for lost friends, and a couple of other high-energy songs. I like these guys because they're not unnecessarily crass. They spread the Oil Street Punk message in what seems to me to be a very positive manner. (Oink! PO Box 27813 Washington, DC 20038-7813)

And back to bed go I. \*

## pete

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2. EASYBEATS ~ Gonna Have a Good Time LP
3. GINO WASHINGTON & ATLANTICS ~ Come monkey w/... 7"
4. HEADDATEES ~ Sisters of Suave LP
5. V/A ~ Burghers: Best of Steeltown 60's Garage

daaren

1. SCARED OF CHAKA ~ Tired of You LP
2. BULEMICS ~ Old Enough To Know! LP
3. BASEBALL FURIES ~ All American Psycho 7"
4. HATEBOMBS ~ Hunt You Down CD
5. My friend Shane & his embarrassing attempt at picking up Michelle Mae from the Make Up at their recent show at the Starfish

bryce

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December 1996

**Mission:** Find something, anything to help and comfort myself through the insecurities, ignorance, and isolation of grade 10.

**Solution:** Forever Again by Eric's Trip. Simple songs of love and loneliness holding my hand and pulling me into the world of indie rock. Production, lyrics, music, silence — every aspect of the album, from start to finish — perfect.

June 1999

**Mission:** Meet the man behind Forever Again, Mr. Rick White. Now he's in his new band, his sideproject can main focus, the newly renamed Elevator formerly Elevator to Hell, Elevator Through, or variations thereof.

**Solution:** Elevator's tour van, a drizzly Friday afternoon on skid row, outside the Brickyard. While Mrs. White sits and smokes in the shotgun seat, I nervously confront Rick, armed with more than a cheap microphone, a portable recorder, and years of listening experience ...

**DISCORDER:** So you don't mind everybody talking about the old band?

No. It was rough at first, because we just wanted to try to get started. But yet it's probably what helped get people [to start listening]. When you change your name, it seems like people don't know who you are anymore. [We did it] almost to show that it's just more of a title. It doesn't have to be this thing you can sell to corporations, with big logos everywhere. It's just a name. It has to evolve with the band. A lot of my favourite bands were kind of mysterious. They never got popular enough to have good documentaries and stuff. I think it's kind of neat when you can just imagine what a band's like, and not really know too much about them. Kind of like the Residents, you know? They're just this 'mysterious' thing.

**But your songwriting has really changed, really evolved. You can see it in the lyrics.**

Especially from Eric's Trip. It just almost has to go with different relationships, whether it's friends or whatever, it's always a bit different from the last one. I find I'm less focused on my relations with another person, [it's something] Eric's Trip dealt a lot with ... for the first couple of albums anyway. Now we're focusing more on our journey through thought and our relation to the way the world's working. But it's done more in little stories. I try to write little stories that kind of cryptically explain it, without being too jumbled.

**It's a lot more straightforward, and blunt almost, in Eric's Trip.**

Yeah, and focused on more petty things, but that just has to do with age. I guess. You always go through different things that you're thinking about, [things] you're obsessed with. And in a few years, you're always looking back and you're not thinking those things anymore, you're on to some new thoughts.

**It's kind of surprising, now that you're married to Tara [bassist for Elevator], you write more subtly about [the relationship].**

Yeah, there is relation in it, but it's beyond, 'I'm sad. About things.'

by Chocolate  
Baby



Because that seems more — even though I was older than in my teens — it seems more a young thing when you're focused mostly on the love aspect. But you get to a point where you realize [that] if you can find love you should keep it and not really worry about it [or] analyze it to death. There are other things to analyze that are more important. If you can just stay happy with someone, that's a comfortable way to be. So I really try not to dwell on bad vibes in songs anymore. I try to make some sort of solution, or a picture of it in my head so I can see it better.

**Were you going out with Julie [Doiron] before the band started?**

Yeah, I guess since just before Eric's Trip started. We were always hanging around. She was one of the first persons I met that I could jam with, or write songs with. So it was inspiring just to make a band that I could do that with. It was kind of exciting to just make songs. But as the years went on, it just gets kind of crazy and you need to switch directions somehow. We all started losing sight of the same plan. Me and Mark [Goudel], we had a plan; Julie and Chris [Thompson] were on their own kind of vibes, and we never practiced as much. So since me and Mark were the two, we still had a couple, instead of just one and one and two. We just kept going.

**Were they more interested in the solo aspect?**

I'm really surprised they didn't try to do something more Eric's Trip-like, or more full volume. It seems like we were the only ones, once Tara joined, that were still doing a band, a full band, in the style of a heavy, almost psychedelic journey that Eric's Trip was leading to. I always felt the songs would have been on the next Eric's Trip record anyway were on *Eerieconstellation*, maybe with different words. Some type of idea. But I think I could just focus on it a bit better, the three of us being so close. Julie and Chris were living in different cities. It wasn't like creating with them anymore, it was just showing them: 'Here. Here's our new songs.' It would get kind of weird.

**But, it seems like you guys are all still friends, almost like a big family.**

Yeah, we don't see them very often, but we're all still on good vibes. **The last time Julie was here, she was mentioning that you and Chris played a show with her.**

We thought we might as well, finally. We hadn't talked to each other for so long that I felt like doing it. I just wanted to play a few shows. And without Mark it was better, almost, just so it didn't become this Eric's Trip thing. We did a set of all her songs, with us just being her backup songs. Just a few Eric's Trip songs ... 'Girlfriend' and 'Lightly Feeling,' that's about it.

**On *Vague Premonition*, there is a definite softer side, [softer] than *Eerieconstellation*.** Well, with *Eerieconstellation*, we were more freaked out. It's kind of like that song, 'Bad Thoughts Coming Down'. It's really dark stuff



on that record, that we thought we were being pulled into. We created, or, I felt I created, this hole or something. We put a wrench in our spokes, as they say, when we broke off Eric's Trip. A lot of business stuff got fucked up: booking agents, stuff I wasn't even interested in. But I think we needed that as Elevator, as a push. Because Eric's Trip broke up when we were starting to get money, and starting to sell out clubs, it was getting stale.

**So what were you feeling, recording this new album?**

It was probably the most comfortable we ever felt. We

know now. It was just totally the way we wanted it to be.

We wanted almost to free ourselves from the hell that we

thought we had created on *Eerieconstellation*. Even the

last song is trying to make it to that door, to this new land.

**Is that what you're always thinking with the name, Elevator?**

Yeah. Well, it was all fate, too. We're really superstitious in

everything we do. Everything we do is just fate, [even] when

we write these songs or pick these names. You can analyze

them and almost read the direction you're heading, without

planning it. We just realized that having an Elevator to Hell,

which wasn't supposed to be a band when I released that first

album, we were just leading ourselves to [the elevator to hell].

On *The Such* we changed it to Elevator Through because we felt

like we had gone through the door. And now we're just in this

nature, we're in the woods. And I don't know where we'll go from

here but it feels a lot more peaceful, just a positive way of

recording. There isn't as much [of a] curse feeling on my back. We

recorded together in Toronto, and we knew what we wanted, it

was easy.

**For the future, do you know what you're going to be**

**trying to do, or are you still still exploring?**

Still exploring. This tour will have a lot to do with what might

happen this summer. I've got a tape with about 20, 25 demos,

some of my more favourite ones. Almost through that tape [I]

can get an idea [of] which direction [I] want to start writing in. Mark

and Tara and I are talking about structures of albums. It's a neat

process, but I never know what it's going to be like until it's

done.

**How are you looking at life nowadays? Before, it**

**seemed a lot about sadness, and girls.**

It went from weird thoughts about relationships, to weird

thoughts about myself and my impression of the world. I

feel it goes with age. I went through all these stages of

being freaked out by stuff, and now I'm on my life long

mission to try to be at peace and be happy. Die a

happy, contented man.

**What's the best way to find peace and**

**happiness?**

I don't know. For the most part, I end up using,

not really apathy, but I try to close myself off

from the stuff that's happening in the real

world and live within my little four walls. I

try to enjoy nature as much as I can, but

mainly [I] just keep to my own thoughts

and try to work stuff out, and not get

upset about stuff. I find there's no

way you can really stop most

of it anyway, so if you can

just live your life at

peace somehow,

that's a good

way to live.

# Kill Your Boyfriend



COMIC REVIEWS BY ROBIN

**GRANT MORRISON/  
PHILLIP BOND  
Kill Your Boyfriend  
PETER MILLIGAN/DUNCAN  
FEGREDO**  
Girl

(Vertigo)  
First off, a shameless plug. If you like alternative comics and this column interests you, listen to my show, *Onomatopoeia*, Thursdays from 2-3 pm on CTR 101.9 FM.

One of the things I want to do with this column is bring attention to long forgotten comics that are, nonetheless, good. The title *Kill Your Boyfriend* isn't a plea for you to find girl power but, rather, is taken from an offbeat one-shot romance comic, written by **Grant Morrison** and drawn by **Phillip Bond**. With his penchant for uphoning excitement out of ordinary life, Morrison has taken a cute Catholic school girl from her repressed and boring life and exposes her for the brains and the femme fatale she really is. With some killing, stealing, kidnapping, bombing and all kinds of sex, he makes you root for a couple that is more fun than Mickey and Mallory

Knox. And then there's the art of Phillip Bond, who takes this love/crime spree and makes it so damn adorable. Combine all that with a sneaky ending... what can I say? I spent a year trying to find this comic before they reprinted it, finally finding it in San Jose. If that's not a testament to a good story I don't know what is.

Another great girl comic is *Girl*, a three issue mini-series written by **Peter Milligan** and drawn by **Duncan Fegredo**. Each artist has an extensive history in comics and together they create a different and grittier story of a Catholic school girl who hates her life, her family, and the lame-ass town she lives in. When her father accidentally dies, she goes through a mental struggle. Did she kill him? Who is this girl who keeps showing up that looks exactly like her? As usual, Milligan dishes out imaginative and surreal plot twist after plot twist. The comic also has the dark humor that is perennially linked with Milligan's writing, which makes the main character's helplessness all too familiar. Fegredo is true to form with his dense, thick

and jagged lines that just add to the chaos. The dark colors help in capturing the feel of every nowhere-when-to-be-a-ghost-town found all over England. The fluidity of his line also manages to portray the mental and emotional turmoil of the protagonist, making her situation all the more real. Having said all that: yes, there is a happy ending, a completely out of place but strangely happy ending.

I promise each subsequent column will not be entirely devoted to girl comics. I just felt a semi-explanation of my title was in order. Oh yeah, I forgot the indie rock reference: **his** wrote a song about *Kill Your Boyfriend* called, naturally, "Kill Your Boyfriend." \*

## Robin's Top 5 Gay Comix

1. *Potential* by Ariel Schrag
2. *Vallevision* by Maurice Vellekoop
3. *Stuck Rubber Baby* by Howard Cruse
4. *Gay Comix Anthology*
5. *Anything* by David Kelly

# Grumpy Old Dog



BY BLAINE K

After taking a little holiday this June, leaving us with nothing but damp, the sun came out in July. Summer finally arrived. It didn't take me long to regret the appearance of those golden rays.

I was sitting at my favourite patio, basking, when it happened — the only thing about summer that makes me cringe, twist in my seat, and pray for rain. Sitting in a family-mobile at the stoplight was a bearded man (I'd guess he was about 40). Reverberating from within his panty-blue Aerostar was the excruciating squawk of speed metal.

The revival of metal — riffs built on speed with no sense of music, twitching, fumbling drums, and uninspired bass that impacts only your back teeth and never your soul — is bad enough. Metal is to be played in basements, warehouses, and sports arenas. It is something one should keep to oneself. To subject the rest of us to the juvenile workings that pass for the metal genre demonstrates a

complete lack of respect. Metal has no place in civil society.

Until that point my afternoon had been quiet, punctuated only by the subtle background sounds of traffic, the odd blurb of horn

**Maybe their need to broadcast their favourite song to the world is a demonstration of power and influence. I guess I'm just not cool enough to get it.**

or siren. I just didn't need to hear that. The guy in that van ruined any atmosphere those of us on the patio were enjoying. Even after the van had peeled away my ears were ringing. The only thing that salvaged the moment was the strange, comical juxtaposition of that particular type of vehicle and that particular type of music. Something just didn't add up.

To be fair, metal-lovers are not the only vandals of the public air space. We are frequently subjected to the musical preferences of others. Those silly

boys, cruising in their shiny cars, who obviously have nothing better to do with themselves. Maybe their need to broadcast their favourite song to the world is a demonstration of power and influence. I guess I'm just not cool enough to get it.

That afternoon I became despondent when I realized that, in the middle of the first truly summer day of the year, I was wishing for rain. At least when the sky has opened vehicle windows are more likely to be rolled up. I don't mind watching the windows swell in and out to the over-volumed tunes. As long as I don't have to suffer.

Behind the bearded family-mobile guy were two other vehicles, each trying to outperform the other. The stereo from the fancy red sports car was flinging the dulcet tones of Roger Whittaker off the buildings around us. The jeep, if you can believe it, was pounding the theme to *Star Wars*. John Williams at his finest.

I guess there's no accounting for taste. \*

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Where were all of you so-called punk rockers when Red Monkey showed up on our doorstep? This amazingly funky punk band from Newcastle came to rock out with Submission Hold and was kind enough to take a minute (or 60) away from skateboarding to chat with over-ecstatic me. Obsessive-fan ogling put behind me. I actually managed to have an excellent conversation with this band. New light was shed on many a topic, but one question still remains: Who is Kid Lemon?

**DISORDER:** What is Red Monkey about, as opposed to the other bands you have been and are involved in?

**Pete:** One thing about bands that me and Rachel have been in together [is that] all those bands are pretty much finished now. We did Avocado Baby around '92-'93, then Pussycat Trash, then another band which didn't do any records, and then we did Red Monkey. I'm still playing in a band called Milky Wimpshake at the moment, but [the two bands] are very different. I spend most of my time doing Red Monkey just because everyone in the band is really committed to doing Red Monkey. It's something that we're very serious about. We've toured quite a lot for a band that's only been around two and a half years.

**Rachel:** I was in Pussycat Trash and it was my first band that played many gigs, and it, for me, was a lot about getting up there and doing it, getting over all the fear and paranoia and insecurity that comes with [performance], whereas now I can build on that and actually get 'round to structuring arguments about what I want to say musically, and I'm really relaxed on stage generally. I'm much more interested in my musicianship. With Pussycat Trash, it was a really bratty, out of control kind of thing.

**In Not For Rent** [an amazing book authored by Stacy Wakefield and edited by Evil Twin and distributed by Active Distribution — ed.], the heading for the Slampt piece quotes Rachel as saying 'being a girl is always a direct action.' Is it as simple as just being a part of the community, or there more to it?

**Rachel:** I think it works on many, many different levels, and every individual woman has to do what they feel they can do. My experience with punk is that it is generally a male community. The women that are in the community are very exceptional people, in that they've decided that they want to be a part of this. They've decided that they want to be a part of a male domain, so they've had to toughen themselves up in a lot of ways. I think, personally, I would like to see a lot of women making culture. People say to me, "you really move around on stage a lot, that's amazing." A lot of women on stage don't move around much. Then you think about it, and how many women have you really seen on stage, what do they tend to do? Women are just not comfortable up on stage, and part of the reason is that they don't see other women on that stage. The other thing is that I really want to hear women's voices, a variety of women's voices. I think Jen from Submission Hold is really amazing, because for her it's not just about women's politics, it's about other politics as well.

**Marc:** If you're involved in the punk scene, there's the whole idea of women as the object of the gaze, of them putting on a performance. It's a very reactionary, conventional idea. It seems to me that it must be very difficult for a woman involved in any kind of alternative or subversive culture. How do you express yourself on stage? It seems like how you choose to express your enjoyment of the music or how you move around is much more problematic.

**Rachel:** It is. It's much more difficult to rock out and not be thinking, "Is what I'm doing being perceived as trying to be sexy?" [Being sexy] isn't an concern of mine, but I'm used to people thinking of me like that. It's difficult. There's this whole guilt thing involved with sexuality and women — I don't want to be perceived as trying to be sexual, I want my sexuality to be part of the whole thing that I am.

I've been very impressed with some of the things you've written and sung in regards to being a woman, and your relationships with other women. In 'Missy,' you have the line, 'every girl I've ever hated, just a monster I created.' That's hard for anyone to admit because as a female, you're brought up to do that.

**Rachel:** Totally, and it does extend to yourself as well. When I started in bands, I just wanted to present my relationships with women as positive things, but then, as I got more into it, I realized that if I didn't deal with the more negative shit, then it would not get dealt with [but instead] get swept under the carpet. I think it's really important for me to explore my own relationship with myself and with other women, to try and work out what it's all about.

I've read quotes from you all expressing your dislikes of punk and its stereotypes, and it seems that for a while there, 'punk' didn't want to let Slampt, your record label, in ...

**Pete:** Definitely, in Britain there have been parts of the punk scene

that haven't wanted to let Slampt in, but I think that's because of a misconception about what Slampt is. People who are involved in punk or any kind of alternative music, any kind that's not trying to be or doesn't care to be commercial, tend to be very suspicious of people [on the commercial side of things]. A lot of people in the punk scene, for a time, assumed that we were trying to do something commercial and populist. There's nothing that we've ever done that should indicate that, but we also don't put out records that sound like traditional, stereotypical punk.

As regards to punk rock and our relationship to it, I've never regarded myself as anything other than a punk. I've always been disappointed by how narrow-minded, taste-wise, people are about punk. I've always thought of it as an attitude and not a musical style. **Rachel:** I think that the best selling for radical ideas is something that is challenging aesthetically as well. Punk shouldn't be a limited genre where you've got your three chords and you bash the hell out of them. Part of the problem of what punk has become is that it is an institution, and nobody wants to challenge that aesthetically or on an ideas-front. It's a safe ghetto for people who feel that they're a bit different from mainstream society. I feel it could be so much more.

**Pete:** If you start tampering with the way punk rock sounds, people get paranoid that you're maybe trying to break out of the punk rock circuit as it exists in an economic or practical sense. I think the sectarian aspect of punk is very pragmatic, and in a lot of ways necessary. If there wasn't a concept of 'punk' as a sub-genre, we wouldn't be able to be here in the first place. I can't complain about the sectarian aspect entirely.

**There seems to be an emphasis on urgency, and getting the message out, [Slampt] did cassette releases, and you champion that aspect of the scene. Can you explain the no-fi/lo-fi/DIY scene that your bands were working in and with?**

**Rachel:** When Slampt started, we were really like, 'Why haven't we done this before?' Me and Pete had a four-track in our house, and that's why we started doing Avocado Baby. I was just learning how to play guitar, just thinking 'Oh, I want to get it all down really quickly.' Since I was 17, I've been doing fanzines, which are all about putting pen to paper and getting the ideas out to be shared with other people. Starting to do tapes was just a natural step on from that. It's so much about not having to have anybody's permission, you just do it. It's particularly real if you've recorded it, or photocopied it.

**Pete:** Avocado Baby was the aural equivalent of a fanzine, in terms of the cut-and-paste aspect. The whole thing was very random and impromptu, very hastily put together.

**Marc:** [Avocado Baby's] album even looks like a fanzine.

**Rachel:** I hand-wrote and spray-painted on the fronts of all the covers.

**Are you content with what your label is doing right now?**

**Rachel:** We've just put out *Fast Connection* #5 [Slampt's 'zine], but we're slowing down quite a lot as a label. We're trying to decide what we really want to do with it. All the records we've put out, we've really wanted to put out, but at the moment there's just not anything we want to put out.

**Rachel:** There's also other stuff that we want to do. I want to publish books, so maybe things might not have such a musical bias.

**Pete:** It was never supposed to have been a record label, really. It was more the idea of an umbrella for creative things.

**Will there be more art by Rachel?**

**Pete:** Slampt 58 will be a set of postcards, drawings by Rachel. **Rachel:** Because I did a degree in art, I feel quite ambivalent about it. It's like I gorged on it, and also was so disillusioned with the whole art world. It's taking me a really long time to get over that. I don't know if I want to do comic strips, because it's a weird way to work. I like writing, and I like drawing, but I don't want to push the two together.

**This is a bike punk show. What does Red Monkey have to do with 'bike punkery'?**

**Rachel:** There's this thing called Critical Mass, where a bunch of people on bicycles do something like go round a roundabout so that there's so many bikes on the roundabout that no cars can get on it. It's basically an anti-car, anti-consumer action. Just before we went away, we took part in a small action in Newcastle where we [occupied] a street and danced around to bongos and blew on whistles for three or four hours before the police stopped us.

**Pete:** The point of the bike punk thing is really just saying that it's better to use the power and energy that you have in your own legs than to sit in a car all the time. It's highly relevant. It's better for the environment to use your own energy. It's cheap, and it doesn't pollute. Good exercise keeps you healthy. And, getting back to this 'what is punk' thing, I can't think of anything more punk than riding a bike. [This is] another thing we've got in common with Submission Hold, it's something that they're really into. •

# Red Monkey

drawing by Rachel K. Rocket  
by Julie Colero



**D**ub has generated a broadly felt creative impulse in music making. The remix might be seen as a continuation of this impulse. Generally speaking, modern electronic music seems perfectly suited for dub. Indeed, one might say that without electricity there could be no dub. Yet dub

is not just a matter of technique and technology, but of orientation. In dub, music becomes as much a matter of layers as a sequence of events. Psychedelic effects and mixing do more than embellish, they translate. Significantly, dub also helped push the limits of acceptable sound in music, from the distinctive distortions of the Space Echo to Lee Perry's often hilarious onomatopoeia. In this way, dub makes space between the sonically easy and the sonically obscure. As Pole, Stefan Betteke's music occupies this in-between zone. In Betteke's case, the dub sentiment met invention in the form of broken technology, specifically a Waldorf 4 Pole-Filter. A gift from Sun Electric's Max Loderbauer and Tom Thiel, the erratic but rhythmic crackles spontaneously produced by this malfunctioning device have since become a distinctive sound in Betteke's work. In addition to recording and touring as Pole, sound occupies most of Betteke's time. Betteke is also an engineer at Berlin's famous Dubplates and Mastering, and is presently organizing a new dub-centered label called ~ Scrape. ~ Scrape's first release, a 12" by San Francisco's Kit Clayton, should be out soon. As I discovered, all this focused activity suits Betteke's clear, good natured and fastidious personality perfectly. Equally careful with his words as outgoing, Betteke not only spent a little thoughtful time with me in the basement of Sonar for this interview, but also later in the evening bought me a beer — a German import, no less. Cheers, Stefan

**DISORDER:** Would you say that for you, the music itself is more of a focus, or do you have a conceptual framework around which you work, and then the music comes out of that?

No, the music is the main part, I think. Yeah, definitely. Since I was a child music has been the main concepting thing. Music can be a concept too.

**Oh, of course. But I thought that because your sound is very particular, that you had some ideas or questions that you were working with?**

I mean, I think that everyone who is trying to make serious music has some questions in their mind, things about theoretical questions, or so. I do too. It's not that I ask a question and then in the end I have a message — then I would do vocal music [laughter].

**Do you identify with a tradition of music-makers that use non-musical sounds in their work, for example, with musique concrete composers, or Futurists like Russolo, or any more modern people like Oval?**

I think that I have nearly the same background. I know that Marcus Popp, for example, grew up with jazz music, and so, and experimental stuff. I grew up with experimental music and jazz too, like John Zorn, Arto Lindsay, Fred Frith, Brian Eno — his early work was really important to me — Steve Reich, John Cage, these people. So, I'm definitely inspired by this kind of music. It's my tradition, and I want to continue with this. But, the way I do music is more basic; it's not that intellectual. I can think about my music in an intellectual way, but when I make music, I try to keep it as simple as possible and bring it down to the floor, to the ground. That's the reason for these deep basslines, for example, this very heavy bass to bring it down. But you are right, there is a concept behind all this: using crackles instead of drum loops is not only by accident.

**What led you to use textured sound instead of drums?**

Just because I wanted to find a different way. Every day, when I listen to the radio or records, or something, I am definitely bored by traditional sounds and melodies. I've heard them a thousand times. They sound the same. It's mono-cultural — I don't like that.

**It also opens your music up and emphasizes its spatial quality. That's what really attracted me to it. And I find that, when listening, you don't fully recognize that drums aren't there, it's so very implied. It's as though you're taking advantage of that 'mono-cultural' background, of peoples' expectations. In the past you've said that 'instruments aren't important, it's the ideas and the way you use**

# POLE

BY BRADY CRANFIELD

PHOTOS BY

TOBIAS VAN VEEN

them.' But wouldn't you say that your music is completely tied and committed to technology, broken or otherwise? In this sense, your music couldn't exist without the technology you've chosen to use?

Let's say that Pole cannot exist without technology. That's right. But I would not say that an electronic instrument is really the only thing with which I could do good or interesting or different music — you can do it with nearly everything. The only thing is, you must know what you do, and you must get the idea first. My idea is using this electronic stuff; it's most flexible without the need of other musicians. I can do it by myself, and that is what I really like.

**Do you have training or experience with other instruments?**

I studied jazz piano, so I can play an instrument [laughter].

**I believe that what you have is an instrument as well. I mean, I think that definitely the time has come where the studio itself, in mixing and production, should be fully considered an instrument; it's so involved in defining sound and characterizing music.**

It is an instrument. It's true.

**Tied to that, do you think that, in terms of popular culture, the time is right for music made with non-musical sounds?**

I hope so. That is what we are working for — for years now. And when I see that the people are getting more and more into this kind of music and buying more and more records like this, and that the music I do can get so popular — I mean, what means popular: I'm not playing in front of a thousand people. But it brings me to the point where I can play lots of gigs in lots of different cities all over the world and people come to see the shows. It's good. I think that the time has come for this kind of music.

**What do you think helped inform that? Is it because of advances in digital technology? Is computer music becoming more commonplace? Are more people just getting into it and fucking around?**

More and more people are doing it, and more and more are coming out with good music. For example, when Matador, well known as an indie rock label, starts signing projects like me: this is definitely a sign that people think differently now.

**Specifically in terms of music that uses noise, do you think that the same attributes that make electronic music so flexible help make a germane situation for the musical direction that you would follow: you use these 'other' sounds, these 'unwanted' sounds.**

I would say yes.

**Since you spend so much time mastering other peoples' work, cleaning it up and taking away all these unwanted sounds, these sounds that you might use, have you ever taken from these sounds, this garbage, and decided to do a project with it?**

No, I would never do this because when someone comes to hire me as a mastering engineer, I am working as a mastering engineer, and I must switch off what I think about music. Otherwise, I would do it in a completely different way than the artist wanted to do it. It's a good idea, but it's not a good idea for me [laughter].

**There is a sense in which your music could be thought of in terms of using acoustic refuse, these things that people don't want in their records normally. Is it that you have a predilection for these sounds, or do you see, more specifically, your work almost forming a challenge to more conventional music and production techniques?**

Umm, that's a good question. I've never thought about this. Umm, it's difficult. Let's skip this question before I say something completely wrong [laughter]. But, I definitely enjoy this kind of noise. It's what I listen to when I listen to records. But, for me, it's different if I only understand about what is the reason for this noise, the concept behind it, and I talk about it, but I don't listen to it. I'm more on the side that, you can talk about it, but the first thing that you should do is listen to it without a pain in the ear. \*



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## THE THIRD TYPE—THE HOMO- SEXUAL WOMAN

SEE CITR 101.9 FM  
is doing this  
thing called  
LOUD & QUEER:  
A radio  
celebration of  
sexual  
diversity. It's  
happening all day  
JULY 31ST. WE at  
DISORDER  
couldn't resist  
integrating some  
of the cool  
stuff generated  
by Loud &  
QUEER into this  
issue. TURN THE  
page for NON  
HETEROSEXUAL  
behaviour.

The third type is a woman who shows a marked tendency to homosexuality. Both the female and the masculine type of woman are oriented heterosexually and, although their personal sexual lives may not be completely satisfactory, their desires are openly toward reproduction and feminine sexuality. The homosexual woman has oriented herself differently.

Homosexuality is the result of innate physical difference. Every person, regardless of sex, has a segment of homosexuality, physiologically and psychologically, in his makeup. Experiences during his life which the human being expressed during his infancy and childhood determine whether he, as a child, will become predominantly heterosexual, and so be in conformity with his social purpose; or whether he will become predominantly homosexual, and so at variance with the social purpose. During the period between six and eleven years of age, all human beings of both sexes tend to be predominantly homosexual, interested in and attracted physically to the same sex. It is important to note that she have a close friend or friends during the latter part of her childhood, particularly during the adolescent period. In this relationship many questions as to sexual life—menstruation, pregnancy, etc.—are discussed, but there is usually no real physical sexual contact. This relationship is a preparation for the time when it is usually given up and in continuance physical sexual relations

DISCUSSION TOPIC: What is the significance of DISORDER's decision to put all the QUEER content in a prominent but exclusive "ghetto" section? Send essays to AIRHEAD, 235 E. 5th St. Vancouver BC V6T 2E1.

# THE SILENT MAJORITY

## OR THE IMPACT OF HOMOSEXISM AND HETEROSEXISM ON BISEXUAL HISTORY

### Welcome to my Bitch Rant

I want to look at bisexual history. OK, I'm looking and looking but I can't see it very clearly. Few people are viewed historically as having been actually bisexual, when undoubtedly many more were going at it from both ends. Bisexual history has suffered in silence. Many people in history who may have wanted to live openly as bisexual couldn't, either for fear of discrimination from the gay community or fear of arrest from the dominant hetero community. Bisexuals were often forced to "choose," or to hide their bisexuality from both groups. This is sad, soggy, and sorry in light of the liberating effects on affirmation of bisexuality could have on future fornication. So, homosexuality and heterosexism (standpoints which operate under the assumption that one is either straight or gay) have had a huge impact on bisexual history. Got it?

Homosexism and heterosexism are linked to rigid sex-role differentiation. Who/what you are sexually attracted to is perceived as being inextricably linked to your "gender identity." For example, having tits, if I wanna get down to moving some muff, others may view me as being less feminine for it; of being a "man" trapped in a woman's body. In order to experience an attraction to a female, you must have either the physical apparatus or psychological constitution of a male? I think not.

### The Invention of the term "Bisexual"

For one thing, it was the homos and the heteros who conceptualized "bisexuality" in the first place, thus issuing it a historical location. It wasn't until the categories of heterosexual and homosexual were created in the nineteenth century that there were two specific sexual identities for one to remain suspended between. Although there was rigid gender definition — and normative, compulsory heterosexuality — before the late 19th Century, the things one did "in bed" were still just the things one did in bed, they were not the things that defined oneself. Foucault sums it up perfectly:

We must not forget that the psychological, psychiatric, medical category of homosexuality was constituted from the moment it was characterized... less by a type of sexual relations than by a certain quality of sexual sensibility, a certain way of inverting the masculine and feminine in oneself. Homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy into a kind of interior androgyny, a hermaphrodism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species [43].

So this bitch rant about the impact of homo and heterosexism on bisexual history should begin with the same time period that Foucault is referring to, the late 1800s. That's really where the history of "bisexuality," as a modern concept, begins. That was when Kraft-Ebing felt it necessary to develop rigid little categories so we all could know who we were according to who/what we fucked. And may I say that finding material on "bisexuals" of any given period in history isn't such a party, aside from a few fantastic researchers — my favorite being Marjorie Garber — the lack of information on bisexuality lies in the face of my happy mania "everybody loves you when you're bi." Let's jump to my conclusion: The impact of homo/heterosexism has been to render bisexual history invisible.

### The Crack-Induced Ecstasy: Sexual Practice = Gender

Foucault's wise words also point to the historical linking of sexual practice with gender roles. Very important. In order to illustrate this, it would be useful to define some sexual categories, not only so that we can all operate with the same assumptions, but also to highlight the problem of attempting to define anything as complex as human sexuality. The following definitions are from a very standard 1985 Webster's Dictionary, "designed for home, office, and school":

*Bisexual: Having the organs of both sexes*  
*Homosexual: Attraction between individuals of the same sex*  
*Heterosexual: Directed towards the opposite sex*

What the fuck is with that shit? There is no mention of bisexuality as influencing sexual attraction (or direction) at all under the heading "bisexual"; the definition provided instead is for the term "hermaphrodite." It is safe to say that this is due to the assumption that

any same-sex act is homosexual, and any male-female act is heterosexual. To be a true bisexual (according to Webster's) one cannot be male or female at all, but must be both at the same time. Homosexuality is defined in terms of an "attraction," whereas the definition for heterosexuality doesn't hint at exactly what has to be directed at the opposite sex. The meaning, however, is implicit.

### Introducing ... the Heterosexual!

While we're getting our hands juicy deconstructing language, it would be pertinent to examine the term "heterosexual" a little more thoroughly. Heterosexuality as a concept arrived in 1892 courtesy of one Dr. James G. Kiernan, who defined heterosexuals as those who "experienced so-called male erotic attraction to females and so-called female erotic attraction to males." When the word first came into use, it was to describe "deviants" that we would actually define as bisexual nowadays. Kraft-Ebing as well devised a definition of heterosexuality which links it to bisexuality: to the form of "perversion" called "psychical hermaphroditism" — erotic desire for both sexes. Both views exemplify the strong linkage of sexuality with gender that still underlies much twentieth century sociology.

Beginning with Kraft-Ebing, we can trace how the first appearances of the concept of bisexuality in psychoanalytic theory were introduced as a way of explaining the development of homosexuality in evolutionary terms. While psychoanalysts such as Havelock Ellis and Sigmund Freud accepted bisexuality as a separate sexual category, there were many who believed that there was "no such thing." The belief that bisexuality is a transition stage to homosexuality is still espoused by homosexuals and heterosexuals alike. We get many misconceptions from the aforementioned sexologists. Dr. James G. Kiernan also took the opportunity to define for us the prototypical homosexual, whom he described as one whose "general mental state was that of the opposite sex." Tell that to some radical dyke and stand back.

### Introducing...Biphobia!

The modern biphobic assumption that bisexuals are indiscriminate "swingers" who have a hard time with monogamy comes from the concept that sex for pleasure — rather than for procreation — is somehow morally degenerate. Although Kraft-Ebing introduced the term heterosexual to refer to sexual impulses unrelated to procreation, the fact that heterosexual contact still had the potential for reproduction cleared it of most of the immoral implications, so that the mantle of "pervert" could rest solely on the shoulders of those "queers": faggots, dykes, and fence-sitters.

### One or the Other, Baby...

Garber states that "the deep commitment of Western culture to the idea that there are only two sexes, exemplified in the limitations of language ... has led to a cultural resistance to openly intersexed individuals" [269]. This deep commitment to dualism is what lies behind biphobia, and thus the workings of homo/heterosexism to silence bisexual history. The inability to admit that one could be attracted to two genders throughout a life time seems to spring from the belief that a dual attraction constitutes a dual gender. One wonders how many intersexed people have been influenced to undergo surgery or sex-change in order to become "one or the other" because of this single-minded assumption. As Garber points out, "bisexuality queers the pitch, messes up the neat double columns of figures: straight and gay" [270].

The belief that a person is either/or has been prevalent in much of the research examining same sex relations. Many of the major "landmark" studies on homosexuality have been completely homosexual in their "scientific" approach. In many "scientific" surveys investigating same and opposite sex behavior, responses are classified as either heterosexual or, if people respond that they've had same-sex experiences — even a lone dick-suck in a sea of vaginal intusions — homosexual. Bisexuality was not considered a distinct sexual orientation category.

One historical response to the problematic label "bisexual" has been to further "explain" bisexual behavior by categorizing it as transitional, historical, sequential, or concurrent [Garber, 20], with concurrent bisexuality often considered the only "true" form of

bisexuality. To be a concurrent bisexual, and to many this is the only "real" bisexuality, one must be having relations with both male and female genders at the same time. Now, I am unsure as to whether this implies that the only legitimate sexual encounter is a *menage à trois*, or that one has to be alternating partners on a nightly basis ("Thursday? No, sorry John, that's Susie's night!"). It is obvious that this rigid criterion gave rise to the biphobic belief that bisexuals are sex-ravaged hermaphrodites incapable of monogamy.

There is a vast body of literature detailing how a significant portion of the human family has experienced both heterosexual and homosexual attractions and behavior. Regardless, stupidity continues. Understandings of sexual orientation and sexual identity continue to be based on the assumption of monosexuality — that people make an exclusive heterosexual or homosexual "object choice." If we follow this runaway train down the track of narrow mindedness we arrive at the next stop: sexual deviancy. If we were/or are socially pressured to be "one or the other," bisexuality appears anomalous; individuals who claim a bisexual identity are seen as psychologically maladjusted and unfit for social interaction. The end result is that the rigid, socially prescribed ideals of homo/heterosexism complement each other as they close in to squeeze out bisexuality.

### Bisexuality Lost in Time

Although it is necessary to distinguish between those gay individuals who were forced into a bisexual "lifestyle" (for example, by the pressures, economic or otherwise, to marry) what pisses me off is how historians have to bend over backwards in order to document people who were "truly" bisexual.

Bisexual history has been slapped with the double burden of heterocentric and homophobic appropriation of its characters and its literature — whether it's the reduction of sexuality to actual physical acts, or in the tendency to emphasize homosexuality or heterosexuality in the search for a suffocating dichotomy. University of Victoria instructor and queer expert Karen Duder illustrates the problem of approaching people's sexual histories from the dualistic perspective that one is either "gay" or "straight": "The 'not said' and the 'not seen' may also be important conceptual tools in the history of bisexuality, as in an even more dramatic way than lesbian history, remains stuck in the quagmire of 'identity' and 'proof'" [4].

In insisting upon "genital contact and visible characteristic, queer history has largely excluded bisexuality, assuming instead that an individual's coexisting heterosexual and homosexual desires or activities are merely manifestations of the struggle to come to terms with a 'true' lesbian or gay sexual orientation" [Duder, 4]. Moreover, many decisions about who was or wasn't gay in history are made by judging a book by its cover. If you didn't "look" gay (ie. exhibit physical traits of the opposite sex) how could you possibly be gay? If Alan Alda had died of AIDS in the mid-'80s instead of Rock Hudson, the world would have been much less shocked. This kind of gendered thinking has fed the homophobic belief that "feminine" lesbians are somehow not true lesbians. And what the fuck does a bisexual look like? Oh, I forgot, "it" looks like a fucking hermaphrodite.

### Can I have your biograph, please?

Historians have acknowledged many bisexual women in the blues community, namely Ma Rainey, Bessie Smith, and Alberta Hunter; however, some historians, like Lillian Faderman, take pains to imply that the women led a somewhat open bisexual life in order to enhance their sexual image. Total bullshit. It seems from the self-assured lyrics of all three singers that they were quite comfortable with their sexualities, and were getting "jiggy with the ladies out of genuine desire. All three women had very sexy public personas, but perhaps the strength and comfort of having the means to support themselves without a man (economically, emotionally, and sexually) also contributed to their public sexual appeal. Confidence and comfort, combined with the pleasure of knowing that you're bending the rules (and getting away with it for the large part), are bound to translate into a sexy persona from the inside out. In an article titled "Breaking Out of the Dominant Paradigm: A New Look at Sexual Attraction," the authors suggest that "there are indications that individuals with a greater mix of feminine and masculine characteristics (both mental



# by Hancunt

(with a little help from Marilyn Monho)

and physical) are actually more arousing than those who fall closer to the stereotypes. The arts, it is suggested, have exploited this phenomenon" (Kaplan, Rogers, 71).

Despite the appeal of bisexuality, history isn't as fascinated with bisexuals as it is with those late celebrities, such as Rock Hudson, discovered to be gay. Little is mentioned of Marilyn Monroe's, Billie Holiday's, Janis Joplin's, or James Dean's bisexuality. Bisexuality is often viewed as a "phase" or an "act," as opposed to a natural expression of desire amongst the famous and the non-famous. Similarly, the fact that bisexuality is often considered "sexy" in our society is viewed as a motive to "act" bisexual, perhaps in order to cash in on some kind of Basic Instinct-vibe.

## Tantalizing Taboo

When we consider how transgression and taboo are such major erotic forces in Western society, fueling fantasies and cravings for the "forbidden," it is no wonder bisexuality is so provocative. It subverts the gendered understandings of sexuality which have been upheld by society and science. So, would it be pissy to say then that masculinity and femininity should be measured as separate spaces, not as opposite ends of a single line? That way, people could display behavior that is simultaneously male and female. But, if this is not considered taboo, would we be then taking the fun out of it? Hmm. At the very least, basing our conceptualizations of sexuality on the male/female dichotomy is not only gross oversimplification, it also serves as a basis for social control and discrimination. In a time when being gay or lesbian is no longer illegal (at least in Canada), bisexuality still signifies gender transgression. It is this crossing of yet another line — freely incorporating aspects of both male and female gender identities — that is so titillating.

## Et Tu, Bruté?

In light of the general history of twentieth century North American sexuality, it is strange that bisexuals should experience discrimination on behalf of those who experience the same brand. Bisexuals faced intense discrimination from both homo- and heterosexuals with the advent of AIDS; the prevalent fear of the bisexual AIDS "carrier" has been widely documented. Before AIDS, there was (and still is) a view of bisexuals as vampires, feeding off the love of homosexuals, then leaving them high and dry for some heterosexual privilege. Fuck that.

All the blame for the silent treatment of bisexual history cannot rest solely on the polar shoulders of homo/heterosexism, however. The fact that it takes so much and is so hard to qualify as a "true bisexual" means this: although most people at some point in their life have a same-sex sexual experience [just as most people at some point in their life have an opposite-sex experience] it doesn't matter. It's not enough to get you into Club Bi. Garber agrees: "One should realize that most bisexual behavior will occur without ever being labeled bisexual" [97]. Therefore you have to be a "fence-sitter," right smack in the middle all the time to qualify as bisexual, and even then you're still not free from having your sexuality define your individuality. It's hard to balance your butt on such a narrow fence.

Finally, it is hard to define the impact of homo/heterosexism on bisexual history because, so far, that history is practically non-existent due to homo/heterosexism. Many bisexuals themselves have chosen to remain in the shadows, most likely due to the homo/heterosexism that they experience in political activity. The Great Goddess Garber offers another reason for the lack of political activity on behalf of bisexuals: "Politics is the art and craft of opposition ... when a binary politics intersects with a binary notion of sexuality, there is no place for bisexuality, no place for that which destabilizes and disrupts" [80].

## When I think about you (and you) I touch myself

In light of the fact that masturbation is not thought to imply homosexuality (as one is, after all, touching oneself, and that could be interpreted as an attraction to a same-sex body), the questions left to ponder are: Why are we hostile to the obvious fact that erotic life is all part of the same set of pleasures? Why limit ourselves to the only two socially condoned sexual categories? Wait! I have the answer: we are uncomfortable with ambiguity. We want clearly defined parameters. It is almost impossible to build solid hierarchies with circular bricks; squares are much more stable objects to stack things upon.

## I Scream, You Scream, We All Scream For Bi's Cream

A social acknowledgment of bisexuality would necessarily be a larger social change, as this acknowledgment would mean questioning traditional beliefs about relationships between men and women.

If our society began to take a celebratory view of bisexuality it would fuck the shit out of the anal, unmovable belief that the stuff of sexual relationships is equivalent to the stuff of gender. The singular fact that a potential fuck's gender may not be important to the bisexual attacks the core of a society which classifies sexual encounters in terms of gender.

At the risk of assuming a bisexual stance let us state that we firmly believe bisexuality could be interpreted as a metaphor for ending all boundaries (sexual, racial, and so on) between people. Just as a radical lesbian politics — and lesbian separatism — was an essential part of the feminist movement in the '70s; a bisexual politics which refuses to operate according to a binary gender code should be an essential part of reeling feminism in the year 2000. Let's let our relationships to one another reach multi-dimensional realms — and fuck anything that moves.

Co-Authors Hancunt and Marilyn Monho discovered their bisexuality whilst attending a Reform Party Orgy in Bassano, Alberta. \*

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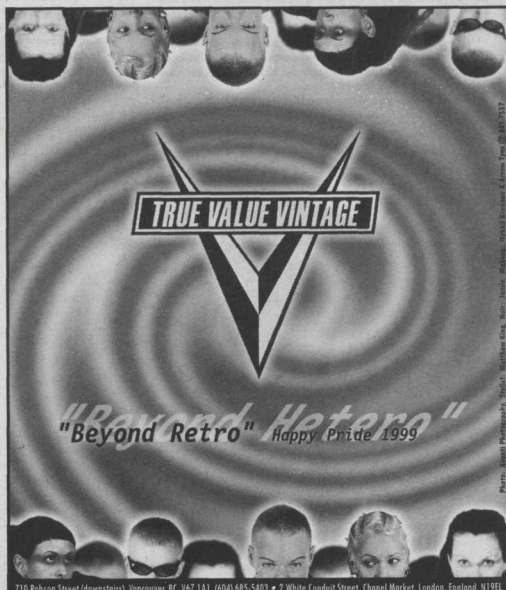
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# PATRICK

BY ROBIN FISHER

**W**hen I first met Patrick Fillion all I could think about were the three big yellow stickers I had to place on his comic to hide it from curious youthful eyes. As a straight girl, of course his stuff isn't going to do anything for me. But, as a comic lover, I can't help but like his work because it is so well drawn. When I sat down to interview him he and his work had just been picked up by two websites (ironically, one of them is for straight girls). He was finally making enough money to devote all his time to his art and it was about time, too.

**DISORDER:** So to start off, describe your history. How did you get into comics?

**Patrick:** Growing up in Prince George, being the different kid, I never had lots of friends. I got into comics because it was a good way to get away from the nasty day-to-day life. I also saw that I really had a thing for drawing. I liked the medium and just the way of expressing yourself, to me it felt very free and honest.

**Was Affinity your first comic?**

**Affinity?** Actually, no. I started off in elementary school doing comic books in class, hence the name of my publishing company, *Class Comics*. As silly as that is, it stuck with me. Anyway, I was drawing *X-Men* just for the fun of it and letting the other kids read it and then they all said to me at one point, "Well, why don't you do your own stuff? These characters are great, but if we really want to see the *X-Men* we'll go down to the comic store." So I started drawing my own characters and the first one I did was *Comi-Cat*. The book was called *Magma Forces*. I actually did 129 of these. They were all in pencil and they had 10 pages or so.

**How old were you when you did that?**

I started off when I was 12 or 13.

**So you were doing Magma Forces?**

Well, when *Magma Forces* came along I was a teenager and I was starting to discover my sexuality. *Magma Forces* became a sounding board for a lot of things.

**How? Were you drawing adult comics around then? I mean, you were only 12.**

Well, I drew my first naked man at 11 [laughs]. So go figure.

**Did you have hoards of drawings hidden away? Because when you're a kid you can't really show them to anyone.**

You know, it's funny because I used to leave pictures of women I had drawn lying around to fool my parents into thinking I wasn't gay. But as much as they were a sounding board, I still kept a lot of my adult pages out of my comics. I think the pages that never made it to print are the pages that were probably the most therapeutic. I was pretty hesitant, remembering too that I was still quite young. So I didn't really have the balls, I think, to put this stuff out in Prince George of all places. It isn't like gay books and things fill the library shelves there.

**Was coming out to your friends and family hard for you? Because it wasn't just you but your comics too.** I really wanted to take the plunge and have more of my hardcore stuff published. That kind of meant coming out. When I moved to Vancouver I came out to my friends and it was a positive thing. That was what basically influenced my putting out the erotic gay comics. I told my parents after that and they were fairly okay with it, so coming out for me wasn't a terrible thing.

**And then Cube came along.**

Yeah, *Cube* came at a later point. I was doing *Affinity* for awhile after I moved here in 1992, but it was going nowhere fast and I really wanted to try something a little more mainstream. That meant

keeping sex out of it. I had women reading it, I had straight guys reading it, I had gay guys reading it, and they just took it for what it was: campy and, most importantly, fun. That was my main goal for *Cube*. I also didn't want it to be regarded as a "gay" book either. Sure, half the characters were gay, but I wanted readers to enjoy them for what they were. This was a book about human beings with nifty powers and shit going on some wild adventures. I think it worked.

**After Cube you went on to do the internet comic Satisfaction Guaranteed. How did that come about?**

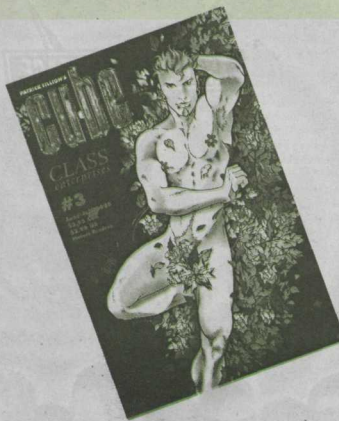
*Satisfaction Guaranteed* was a custom-tailored job. I had done work for *Canadian Male* which was one of the first gay male porn magazines done in Canada. I had done some illustration work for them and the editor at *Chisel* had seen my work. It also happened that my good friend Nico, who had done *Beatrix Dominatrix* for Eros, was working for *Chisel's* mother company, *Starnet*, at the time. He approached the editor of *Chisel* and mentioned that I was interested in doing art for them, and that's how it came about. When I went and met with *Chisel*, they told me that they wanted a strip that would allow for a great variety of characters so that there would be something for everyone. *Satisfaction Guaranteed* seemed to suit that purpose.

**Who are some of your influences?**

Well, when I was growing up, the *Uncanny X-Men* were a big influence.

**Could you relate to that?**

I could relate to the *X-Men* in a strange way because, if you read *Uncanny X-Men*, they're outcasts from humanity. On an interesting twisted parallel, homosexuality is not all that different from being a mutant, according to your comics' description [of] how society will shun you because you're different. They'll hate you and they don't





# FILLION

ILLUSTRATIONS BY PATRICK FILLION

even know you and no matter what you do ...

... they'll stereotype you.

Yeah. Now I'm not saying everyone treats guys like this, but there are a few. My experiences growing up basically resembled this. Later on I guess I was looking for comics and art that wasn't so bubblegum-ish. That's when I discovered Daerick Gross and Bradley Parker's work.

Who are they?

Well Daerick Gross isn't known as much, but Bradley Parker has done a lot of gay porn, and they put their money together and did a book called *Ninja Warriors*. I didn't know they were gay, but their depictions of men were very sensual and I think that's what originally pulled me to them. Anyway, to make a long story short, Daerick Gross's work is exquisite. It's very polished and smooth. His men and his women are well-rounded and I think I evolved my own version of that. Generally, it was Daerick Gross who did it for me. As far as established gay artists, I didn't even know Tom of Finland existed until 1993. Before moving to Vancouver he was completely unknown to me. I mean, in Prince George you didn't have that kind of stuff, and if it existed there, I didn't know where to find it.

Did that bother you?

No, but it was cool to discover. I thought, "Wow, finally!" Because I love art work, these findings were a complete thrill. It's like George Q. Cuntinence from the '50s. His men were beautiful, but I didn't know who he was until '93 either. Despite all that, there are still a very finite amount of people doing erotic gay artwork like this.

You were going to have a book published by Fantagraphics, but due to legal issues it didn't happen. I would've thought they would be leaping

at a chance to have you on their roster because all they have is John Blackburn's *Coley*.

And even that they don't consider [Coley] gay, they consider it "bi-appealing." To be honest, I don't consider it appealing at all. I think Fantagraphics felt that the gay market was a little risky because of the lack of other gay erotic comics out there. But the thing is, I've been getting a lot of response for the stuff I've done for *Chisel* from Spain, Brazil and France, to name a few. My work in Canada has been really well received also. So there's obviously a market for it, not only in North America but in Europe, as well.

I want to know how you feel about the negative response you get [to your work], because it is pornographic. I'm pretty open-minded when it comes to these things, but sometimes I'll read it and it can't help but think, "Whoa, Patrick, that's really graphic." For all the positive response you get, you're objectifying this and he's raping him, blah, blah, blah; as well as the slimy lecherous people going, "(slobber, slobber) I really, really, really liked that last scene you did."

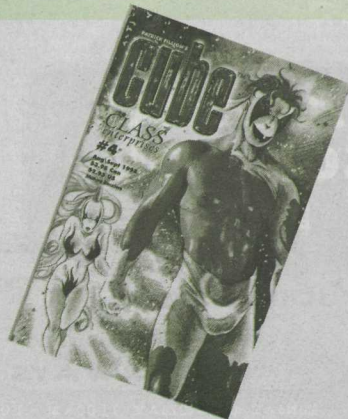
You know, it's funny because as soon as anyone mentions sex, people just freak. But you know, Stephen King can write about some psycho clown terrorizing children and murdering them in their beds, and it's perfectly fine. To me that is so abnormal. We're all people and we all enjoy having sex no matter what our preferences may be. So to me it's all about human nature and I think that the human form is really a beautiful thing. Its one of the truest forms of art, yet it's one of the first forms of art to get censored. You see, I kind of have a naive approach to the

whole "depicting sex" thing, because I'm having a good and honest time doing this. I'm not doing it because I'm some dirty disgusting lecherous individual. I'm pouring as much love into these characters and their situations as I would into a mainstream comic. I also think growing up in an environment that was constantly telling me that gay behaviour and sexual behaviour was wrong, that it was ugly and something that shouldn't exist, probably explains a little bit about why I'm depicting so many facets of gay sexuality.

Your poor mother.

[Laughs] You know, ironically enough, my parents were visiting from out-of-town and my dad looked at one of my issues of *ZIP* Magazine, a gay Montreal mag I do a regular *Camli-Cat* strip for. I was horrified. I thought, "Oh my god, he looked at this while I was away." And I came home and said, "Well, Dad, now you know what I do" and he said, "Patrick, we've always known what you did. Just because we don't necessarily enjoy the content doesn't mean we don't take an interest in your work." And I thought, "This is probably one of the most mature responses I've gotten." I would've expected a more explosive reaction from my own father. As far as responses on the net, I got one e-mail that said "Keep drawing and I'll keep jacking." I thought, all right, there are two ways to look at this. I could've been totally grossed out and played the priss or I could just say, "Well, if it's impressed you that much, it's flattery really."

Now Patrick's future is busy indeed. With the second volume of *Cube* slated to come out next year with Tom Young writing, it can only get better. If you want to see any of his stuff on the internet check out <www.chisel.com>. You can get his comics at Little Sisters or the ABC Book & Comic Emporium.





# ember swift

by Anna Friz

**E**mber Swift is a wacky music-playin' woman who is compared to Ani DiFranco more often than she can stomach. When I caught up with her on her cross-Canada tour, she confessed to wearing Y-front briefs and being addicted to American candy, among other things...

## DISORDER: So, can you describe yourself?

**Ember Swift:** No [laughs]. Which portion of myself are you interested in? Like musically? Musically.

I'm an independent artist [from] Toronto, running an independent endeavour with an independent label: multi-styled music, eclectic musician, jazz, folk, funk, punk, pop, crazy wacky music.

**It's a good description. Tell me about your first performance ever.**

I was ten. I had a rip in my leotards, my mother was mortified. That's the one thing that she always remembers. That was my first solo performance, I sang a solo song for Christmas.

## A sign of things to come.

I know! My mother was just beside herself: 'Oh! You sang beautifully, honey — but your leotards!' It's now characterized our relationship. 'But your hair!'

## What motivates you to sing and to write songs, play music?

I think it's very important to write about things that I absolutely believe in. Honesty is the biggest motivation.

## Do you consider yourself an activist?

Absolutely. I think music itself and musicians all have the power to be activists, and whichever platform you choose to stand on and stand off as you progress and grow as a person, I think it's all worthy, it all teaches you a lot about yourself.

## If you could play with anyone who was living or dead, who would that be?

The people I'm playing with right now are pretty smokin', so I should say that right now we're touring in a trio act and I'm playing with Lyndell Montgomery on violin and bass and Sheryl Reed on drums.

**A lot of your songs talk about individuality but also a need to stand together, to find commonality even among people who are really different. So, in terms of the queer community, where do you think we're at as a community, and do you think things need to change?**

I'm stroking my goatee. I think that there are some really, really great people in the queer community that are doing some fantastic work, I really do. There's also backlash in the community, there's people who

don't want the change to happen, not because they don't want the queer community to progress, but because they're just people who don't want change. I think that definitely things are changing, and growing, and getting better. There seems to be a growing openness, and even use of the word "queer" has been, in the last couple of years, making itself more widespread. I think that we should celebrate the victories and challenge the problems head-on, and continue to keep our eyes open.

## And since you're also playing for Pride this weekend in Vancouver, do you think we still need Pride parades?

I think Pride is great, it's a day of celebration and I think that people who see Pride as the one day of the year when they can walk out on the streets holding hands and smiling and feeling no fear, those people are missing the fact that it ought to be every day, and they're seeing it as their one day of freedom. Many people outside of the queer community also see that: 'Today is the gay day!' and, 'Outside of today, we don't have to see these people on the streets!' But, you know, if we could have more than one of these days every year it would be amazing.\*

## Do you ever feel like you've been pigeonholed?

In terms of being pigeonholed stylistically, no. Most of the time people are really at a loss for where to put us stylistically. As a result, they put us into a thematic place: 'Oh, this feminist music.' Or queer music. [Or] to an aesthetic place where 'this is obviously punk music [because] oh, look at her hair.' But we're really style-jumpers — we're trying to do different things and look at music as a complete and open ground in which we have the right to tread.

**One of your songs on the new album ('Permanent Marker') is about eating disorders, referring to that socially reinforced body ideal. Even though a lot of women in the queer women's community — again, I'm using more blanket terms here — are pretty politicized, do you think that there are still stereotypes of beauty among queer women, and do you think that's a problem?**

I think that for some it is. There are still women in and out of the queer community who feel that they need to alter themselves, that they're not quite satisfactory in their skin at the moment, in the here and now. So that song is particularly about not feeling happy within your own skin, and people experience that in various ways. That song is really about learning to see ourselves with our own eyes in a way that's accepting and with love. It's talking about someone that feels they're overweight, and somebody who has experienced eating disorders. It's a conversation between those two people, one of them being myself. It's a really intimate song for me.\*



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# Out On Screen

BY ERIN

## DISCORDER: Tell me a little bit about Out on Screen.

Out on Screen is the name of the organization which produces Vancouver's Queer Film and Video Festival.

## What makes a film qualify for the Out on Screen Festival? Are there any regulations with regard to 'queer content' similar to CRIC regulations for CanCon?

Anyone can submit their film to our festival, from any country, [it] can be in any format, and it should have queer content of some kind. It can be a straight director with queer content, it can be a queer director with very little queer content... it can be any mix of that. We do try and keep a large number of our screening with Canadian content. There are no regulations, though.

## In your experience, what has the film industry's perception of queer films been?

It's becoming a lot more friendly. I think there's a difference between gay films and queer films. We chose that word [queer] because we are a little bit more political. 'Queer' has a different connotation than 'gay'... I think 'gay' is a lot more accepted these days. 'Queer' has a more political connotation, I think it's a lot more of an inclusive word too. There are a lot of gay films out there which have been very successful — such as *In and Out* — which tend not to deal with very controversial issues. We have a great mixture of fun, political, and more topical stuff.

## What theatres are you going to be running in?

We start on August 5th, our gala opening, and run until August 15th. The venues are the Blinding Light, Emily Carr, Judge McGill at Robson Square, Pacific Cinéma, Van Ast Cinema, Video In Studios, and the Grunt Gallery. We were offered venues at Famous Players but we turned them down because of the politics.

## In the past 11 years, has there been any opposition to the festival?

There's always opposition to these types of things, from a minority of people. Mostly 'concerned citizens,'

that kind of thing. Again, we're targeting a market, and within the film industry it's fairly progressive anyway. We have a fairly open-minded demographic.

## Can you tell me about any noteworthy film off the top of your head?

We're opening with *Better than Chocolate* and that will open with a live performance by artists who are on the soundtrack. And the opening gala is also a fundraiser for the Little Sister's Legal Defense Fund. The other opening feature is *Trick* by Jim Fall. It's got Lori Spelling in it! It's about these two guys who meet in a bar and decide to have sex, so they just walk around New York, trying to find... some place to have sex, it's just over one night and at the end of it they've fallen in love. It's quite magical, it's a kind of fairy tale. Then we have *Positively Queer Youth*, a series of shorts all about youth. We have a real mix of new and old films. We're premiering Bruce to Bruce's new film *Skinnifreak*. He's a Canadian director and will be in attendance. We've got some programming about queers in the military — shorts, actually. We have parties as well.

## Tell me about the parties!

The opening night party is at the Electrolux Lounge at Denman Station, and Out by 2 [on Friday, August 6th] is at a location yet to be announced.

## Do you find you have a queer or straight audience or a mixture of the two?

It's a very good mixture. We also have Asian programmes, Jewish programmes, French-Canadian programmes, we cater to the deaf community, we have ESL interpretations, all of our venues are wheelchair accessible. We try and include as many people as possible. The festival is not just a promoting party to put ourselves on the back. It's there to educate and enlighten. Otherwise it would be like preaching to Buddha. We want to reach out to other disenfranchised communities, to show that no matter what group they belong to, film is a viable medium for them to have a voice in and be recognized. It can be very expensive, but you can also do something very effective without it being expensive. \*

# Video Philter

BY TANIA BOLSKAYA

There's a gay explosion out there, and I'm not talking about Boy George's wobble. When I last covered the gay and lesbian video beat, the year was 1994. We were all so much more innocent back then — lo-fi was on the hi-fi, the Canucks were stanking their glorious run to the Stanley Cup, amateur hockey players suited up and hocked Canada home an Olympic silver medal, and the gay and lesbian section of Videomatica was a scant two shelves dominated by coming-out documentaries and titles such as *Song of the Loon*.

A half-decade later, the number of gay and lesbian titles available, not only at Videomatica but — gasp! — the 'family' chains as well, has increased dramatically. Nestling up to the plethora of documentaries outlining the homosexual experience of the past century is a wide variety of narrative films which explore not only the revelation, but the elation, of being gay.

The same disclaimer I attached to my previous foray into the low-rent screening room is still along for the ride here — I

am not gay, I only wish I were. Having gay friends and being sympathetic to the struggles still faced by the community in no way makes me an expert on all things homo. However, as a film critic, even gay-themed films can be subjected to brutalizing scrutiny as works of art. In that light, I have delved back into the now full-sized Videomatica gay and lesbian section to peruse a title or two you might want to pick up on your way down to Denman St. and those noked golden boys/girls.

Making my job so much easier this time around was the relatively new Videomatica website [www.videomatica.com]. While an attempt to use the catalogue section entitled 'gay and lesbian' revealed that the title was the only thing that's actually been entered so far, in the 'New Releases' section, double-clicking on the 'gay and lesbian' category actually calls forth five pages of videos to choose from (including a quick review, pictures of the front and back of the box, year made, stars, etc.).

Always unwilling to stop at just one, I did my research this month in detectable double-

deluxe double bills. First stop — Hollywoodland. As the yin and yang of recent gay titles, *High Art* and Billy's Hollywood *Screen Kiss* provide all the drama and comedy of any good relationship, gay or straight. I must warn you, however, that this duo must be viewed in the order that I have mentioned them for maximum viewing pleasure. *High Art*, the moody story of a fresh young magazine editor who becomes drawn into the world of a heroin-addicted artist, has such an addictive intensity that it must not be wallowed in without respect. After the power of *Ally Sheedy's* performance as the exuberantly sad artist, Lucy, the breezy, bubbly charm of *Sean P. Hayes* [seen every week as Jack, the funniest character on TV's *Will and Grace*] is just the drug you need to bring you back up. Replacing *High Art's* earnest tones and blocks with pastel and summer breezes, Billy's Hollywood is the rare flick which gives you the feeling that these characters are people first, friends second, and gay somewhere in the mix. *High Art's* somewhat clichéd ending was the most disappointing aspect of the

movie; happily, Billy's Hollywood *Screen Kiss* has one of the most honest and sweet finales of any film I've ever seen. As I can keep a secret, you'll just have to find out why for yourself.

Jumping over into the wish-fulfillment category of gay cinema, I skipped through two independent comedies with similar school-chums-get-back-together plots: *I Think I Do*, a low-budget American project, and *Different for Girls*, a British offering. As I should have known, the British won out, hands [and pants] down. Bad acting, laboured writing, and an implausible ending made *I Think I Do* [described by Videomatica as akin to *Four Weddings and a Funeral* — I don't think I agree] a rather painful 90 minutes. For an hour and a half of thought-provoking giggles, *Different for Girls* is a delightful soiree in a video box. What would you do if your best friend from adolescence turned up in your life after 18 years and a sex-change operation? And if you found yourself strangely attracted to him/her? Such is the dilemma of the climactically gorgeous *Rupert Graves*, set to a smashing early '80s Brit-pop soundtrack (including a live on-screen performance by the Buzzcocks).

Without the space to glorify Rupert Graves' beauty properly, or to tell you in detail about all the swiftness titles you should be exploring for yourself, I will conclude by suggesting you keep

an eye out for a queer pairing that debuted at the Vancouver International Film Festival last year. Already on the shelves is the superlative *Gods and Monsters*, which startlingly proves that Hollywood queers have all the fun and *Brendan Fraser* can actually act. Hopefully coming soon is *Love is the Devil*. Starring *Derek Jacobi* as queer artist Francis Bacon, this is as innovative and compelling a biography as I've seen in a very long time. Snappy bon mots and searing pain are combined for a sadomasochistic film romp.

Consulting an actual boy who likes boys, former DISCORDER editor Dylan Griffith, I received a list of must-see films for those on the ends of the Kinsey scale, and everyone in between:

1. *My Own Private Idaho* — an exquisite disaster
2. *Tach Song Trilogy* — but avoid looking at *Matthew Broderick's* hair... if you can't
3. *Callipoli* — tell me those boys aren't desperate to shag each other!
4. *Orlando* — *Quentin Crisp* as Queen Liz the first, need I say more?
5. *Trevor* — It's a short that was at the film festival a few years ago as part of a gay shorts compilation. Videomatica has it.
6. *Jeff Stritz*: *Powerwolf* — do you have a workshop?
7. *Another Country* — *Rupert Everett* giving wealthy, good-looking, witty paedophiles a

good name.

8. *The Celluloid Closet* — the best documentary on gay Hollywood.

9. *The Life and Times of Harvey Milk* — he was gay, but what a guy!

10. *Stand by Me* — watching *River Phoenix* in this film has been known to confirm nagging suspicions in 11/12 year-old souls/bodies.

11. *Romeo & Juliet* — *Leo*, *Leo*, *Leo*, looking like everywhere, plus *Harold Perrineau* as a queer Mercutio doing a fabulous drug number.

12. *Bound* — unparalleled excellence in making lesbian thrillers.

13. *Cabaret* — you know why.

14. *The Wizard of Oz* — watch it again with eyes flaming.

15. *Picnic*, *Queen of My Pants* — er, the Desert. \*

## Happiness

by Miyu

When your mother died, you wept because you never told her how much you liked the birthday cakes she made. You forgot to thank her when she drove you to the airport. The man on the street corner warns you that this will be the last night. Eventually he falls asleep, and the next morning he finds himself alive only to say, "Tonight will be the last..." The woman wearing business suits and shiny shoes arrives at work at 9:00 every day. As soon as I get a chance, she thinks, I'm going to quit. But the phone never stops ringing, and she can hear it when she sleeps, and every morning she runs out to the bus. The gay sitting silently on the bus wants to call her, and every night he comes close to doing it. August becomes September and while he has memorized her phone number, she has forgotten his face. Your mother is not dead yet, but you can only give her a potted plant and a store bought card once a year.\*

# Printed Matters



BY KIRSTEN WEISENBERGER

**PAUL QUARRINGTON**  
*The Spirit Cabinet*  
(Random House)

**STAN ROGAL**  
*The Long Drive Home*  
(Insomniac Press)

Paul Quarrington is an entertainer. He hunkers down above his flashlight, pulls the sleeping bag over his head and makes us feel like there is something else out there, until we can't get back to sleep and have to turn the light on and look under the bed. His latest novel, *The Spirit Cabinet*, made me giddy. It's creepy and weird, like ghost stories during a squirmy, sugar-lusted slumber party.

I was left with an ingsh secret, hard to define to those not initiated. But I'll try to nail down *The Spirit Cabinet*, and let you in on the mystery as best I can. Let's start with a middle-aged couple, Jurgen and Rudolfo. Jurgen is a magician and Rudolfo is an animal tamer. Let's throw in a little glam, a rags-to-riches saga leading to the roccoco Liberace lifestyle, and, of course, Las Vegas. Then infuse

the tale with the small gap in human experience that "what if" which renders true magic [versus mere sleight of hand] a possibility. And finally, let us incorporate that scene at the end of *Raiders of the Lost Ark* where the Ark is opened and all the ghosts come out and swirl around.

Maybe, now, we are coming a little closer to *The Spirit Cabinet*. If I describe the plot, you have to all promise me that you can still believe it contains serious literary merit. Somehow, two Germanic body-building performers, clad in sequined cowboy outfits and conversing in pretentious Euro phrase, are capable of inducing empathy and grief.

Rudolfo and Jurgen, at the peak of their success on the Las Vegas casino scene, experience a rift when Jurgen purchases some remnants of Harry Houdini's collection of arcane and magical paraphernalia. Jurgen proceeds to cloister himself in the Grotto beneath Das Haus, and sets about learning the secrets of true magic. Meanwhile, Rudolfo is

abandoned, and pines for his lover. Jurgen becomes increasingly disembodied, biofied into a sublime essence, Rudolfo cannot understand what is happening to his other half and wanders their palatial home, bereft.

*The Spirit Cabinet* overlaps, text spliced beyond the technique of mere foreshadowing. Each chapter cuts vertically through Jurgen and Rudolfo's lives, intermingling youth with the apex of their success and the details of their dwindling relationship. Quarrington cuts and pastes his novel into an organically three-dimensional plot structure. As Jurgen's magical capabilities intrude on the miraculous, we feel the concrete whole of Quarrington's plot crack appropriately. The result: delightfully effective shards of light peer out of the text. Quarrington manages to be operatic without an ounce of pretension. *The Spirit Cabinet* broaches all the huge themes: lost love, success, mega success, failure, and the nature of

dedication to art. Still, it feels as if these huge themes are incidental to the plot. *The Spirit Cabinet* introduces huge ideas



gently, and sincerely, and then knocks them down all in fun, using sheer melodrama. But don't be fooled: Jurgen and Rudolfo may be buffoons, but their saga is genuine. Let it break your heart; you'll be okay.

My second foray into brand new Canadian writing is **Stan**

Rogal's novel *The Long Drive Home*. Here we encounter a tale about disparate travelers converging on a roadside backwater. Unfortunately, it left me at that motel in Magog, Québec, on the unused bed, drinking tepid cola and numbing my road weary eyes in search of a made-for-TV movie of the week.

I just can't understand what it is so new about a road novel, sex, violence and suspense, especially when it isn't very well-written. I can read the same Raymond Chandler short story over and over again, relishing the same plot and elements, and be thrilled silly over Chandler's use of language. Rogal attempts the same linguistic tension and sparse prose, but falls short. Indeed, *The Long Drive Home* lacks that literary edge. It would possess all the series shadows and tension, the quiet car sounds and road conversation which the novel lacks. Even the guns might offer requisite shock value given some shreds of the Canadian shield and lots of bilingual road signs. Maybe then, with the wooden dialogue converted into flesh, we will really understand Rogal's observation that gun-toting bad people are not exclusive to the American landscape, that even we Canadians may be in some way implicated in that showdown at a sleepy motel in Magog, Québec.

What I want to know is this: since *The Long Drive Home* is a consciously Canadian novel,

mostly occurring on Canadian turf with a liberal sprinkling of local place names and Canadian trivia, why are most of the characters carrying guns? We know they're bad people up to no good, but liberal gun taking unravels all of Rogal's deliberate Canadiana. Further, it is hugely obvious that *The Long Drive Home* is reaching out to other audiences, overseas and south of the border. There is a lot of exposition, covering geography and cultural details with which the average Canadian reader is more than familiar. It makes me feel, well, like I was not Rogal's chosen audience. And that hurts.

*The Long Drive Home* is ambitious: ambitious to be discovered outside Canada, and perhaps also ambitious in its attempt at clean, hard boiled prose. Wait for the late night made-for-TV version. It should possess all of the series shadows and tension, the quiet car sounds and road conversation which the novel lacks. Even the guns might offer requisite shock value given some shreds of the Canadian shield and lots of bilingual road signs. Maybe then, with the wooden dialogue converted into flesh, we will really understand Rogal's observation that gun-toting bad people are not exclusive to the American landscape, that even we Canadians may be in some way implicated in that showdown at a sleepy motel in Magog, Québec.

# Louder Than A Bomb



BY NAT X

I find the contradictory relationship between mainstream Black culture and queer brothers and sisters both fascinating and deeply disturbing. I mean, it has been said a million times that the general homophobia of the Black community is most clearly articulated in terms of popular cultural expression such as rap music. The music reflects what the people are thinking; or rather what they have been told to think. No [nub] culture, however, exists in a vacuum. Any minority culture inevitably assimilates and reflects many of the central cultural tenets and attitudes of the majority. Since we are constantly bombarded with images and cultural iconography which serve to reinforce notions of agency and power based on the White Supremacist Patriarchy's repressive hierarchies, agency becomes associated with patriarchal notions of masculinity. In this zero-sum game, power is necessarily seen as "power over" rather than "empowerment". The only way to assume a powerful role is to dominate on other; the justification for this domination is simply difference. Since the structure of the greater society is mirrored within

the Black community, it is those who are perceived as different who are targeted; those who do not fit in to the sexual identities assigned by the system. People are afraid of homosexuality because we have been socialized to associate difference with degradation rather than understanding difference for difference. What we must realize is that by using difference as a basis for degradation we are replicating oppressive hierarchies. Even among political radicals the tacit acceptance of notions of power based on an oppressive and dominating notion of masculinity often go unexamined. For example, Eldridge Cleaver's scathing attack on James Baldwin in which, through some very twisted logic, he arrives at the conclusion that queers have betrayed their race and are the agents of the enemy; Public Enemy's pathetically homophobic "Meet the G That Killed Me"; or rapper and activist KRS-One's violent assault on members of P.M. Dawn.

What is often overlooked or denied by these people is the fact that many of the artists and musicians whose work has influenced contemporary artists were queer. The am-

biguous sexualities of many giants in the history of blues, jazz and soul music go almost completely unexamined. Shit, the most sampled man on the planet, James Brown, has sucked his fair share of dick. There's a huge blind spot when it comes to the achievements of queer sisters and brothers, simply because acknowledging their value as members of the community threatens the very basis on which one's value is judged: the adherence to patriarchal standards.

The challenge then, in particular for straight brothers and sisters, is to recognize and examine the implications of their own socialization, and question their complicity in oppressive patriarchy; to represent the best of the Black freedom struggle by remaining in contact with the humanity of each and every member of the human family. This means questioning homophobia, misogyny and patriarchal sensibilities, classism, and questioning the sense that somehow by reproducing the same kind of stereotypes one becomes powerful. One can pose and posture in the same form of power that is being used against one.

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# Under Review

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## 2 LONE SWORDSMEN

Stay Down

(Matador/Warp)

Starting off the beginning of the album sounding like a medley, more involved version of **Pole** without the boss but with all the crackles, Andrew Weatherall and Lennwood create a haunting, ambient dub collection that strikes at the heart of all that is good about ambient. The tracks are short yet interesting, ranging from the German **Basic Channel** sounding "Ivy and Lull" (with its violin strings and singing notes reminiscent of an old episode of *The Avengers*) to the quirky, wild break of "We Change The Frequency," a song which borders upon **Drexciya**-style breakers. At the time of this writing, the **Andrew Weatherall** show here in Vancouver has been cancelled, which is unfortunate — I was looking forward to seeing Weatherall lay down equally ambient-electro tracks. For now, the album will have to do, and it does in a fine fashion, working into the dub tentacles of sub-conscious aural stimulation. Some people ask what makes a good album, why some forms of music get the kudos and others don't. Well, this is it: beats that "groove," but beats that are also intelligent, that process sound information on different levels than just the basic boomcha of rave culture or the seafarers of cheesy club crap. Of course, this album is on the ambient tip and is not a premiere example of "dance music" per se, but it satisfies the cavernous ear like **Swazak** and **Boards of Canada** and is a mind-trip into the fantasies of ambience, electro and techno with a quick and groove setting into the nooks and crannies of the spiraled sound.

Tobias

**BIS**  
**Social Dancing**  
(Grand Royal)  
I'm sure it comes as no surprise to many of you that I'm reviewing the new **BIS** release. The surprise is that I don't love it as much as I probably should. When did these kids get so polished? When I saw them last year I was heaping impressed with the new songs they played. These songs sound good on the record, too, but they're few and far between. The song titles are going to crap ("I'm A Slut" — go go Mondo!), and the lyrics kinda suck, too. Most of the album has the standard happy/dancey feel to it, but so much of it is just too sick. Sci-Fi Steven's voice has gotten really good, and his songs are definitely the best on the album, but **Manda Rin** and **John Dismal** it is. I am now the proud punk marker by a mile. There's a

super-stinky track on here called "Detour" that all fans must avoid like the plague: a slow, rhye track with wispy girl vocals and some gothic rap by John Ugh.

So now I've successfully turned all of you off of bis. That was not exactly the point. I'm just showing that I've learned how not to gush uncontrollably about things that I like, instead pointing out the good and the bad. There are good bits to this record, at least five songs that are as good as, if not better than, the old bis stuff. As long as I can dance to the disco beat, I am still a fan of the Teen-C Nation. Any new members?

Julie Colero

## BKALI STAR LUNER

Blacklight Bantam Youth Experience (WEA)

According to a sticker on the cover of this CD, the *London Evening Standard* (with stunning originality) describes this as "the future of Rock'n'Roll," while *Comix Magazine* reckons it's "a funky electro masterpiece." These opinions alone will cause most discerning purchasers to recoil like a vampire at a garlic confection. But this is world music for people who don't like world music, blended with techno for people who don't like to dance. Lots of people will buy this disc, not all of them compete morons, I suppose. Cafe owners, for example, could use this as an adequate replacement for their worn out **Gipsy Kings** albums, giving us yet another reason to eat at home.

Quentin Wright

## CAPTAIN BEEFHEART & HIS MAGIC BAND

Grow Fins Vol. 1 2LP (Revenant)

Me? I love **Captain Beefheart**! John Peel used to play it to me, back when I were a lad, right on 20 years ago. I remember, curious but inexplicable it was. Actually, I can't quite remember it, probably because it was too complicated for a young "punk." However, I can't quite forget it, either.

The first time I bought some **Captain Beefheart**, it was the cheapest available recording: the title had been changed from the original, the cover was minimal, the sound was dismal. Well, the awful sound discouraged me, but there was something about a song named "Grow So Ugly" that twisted my mind. A little later (about 7 years ago), my sedative-hungry neighbour mumbled, "I have some **Captain Beefheart**." I bought it. I am now the proud owner of *Grow Fins Vol. 1*.

Shopping for this in 1999 was easy because I knew I'd like it. It's not what I expected, though. The material is from the far-out, brilliant, and ultimately world-reconfiguring *Troust Mask* sessions and before, but it's relatively straightforward. There are lots of familiar titles, but all are attached to previously unreleased demos, live takes and covers. Moreover, it sounds perfect on vinyl. It's hot, crazy, it's mo' funky, and this time, the quality is delicious!

Rate of decay: it's worth the cash just for the early '66 "I'm So Glad" demo.

DJDK

## THE CHAMBER STRINGS

Gospel Morning (Bobsled)

This album is a beautiful throwback to soulful rock and roll from the past with harmonies, pianos, horns and, above all, great songs and great hooks. The brainchild of twenty-something Kevin Junior, who apprenticed with the late **Eric Souders**, the **Chamber Strings** evokes a simpler time, when music still had the power to change the world on all levels. Mature songwriting and complete arrangements are deftly complemented by tales of love lost and found, which ultimately result in a final package that will leave you with a smile on your face and a longing in your heart. Steve Guimond

## D.B.S.

Some Boys Got It, Most Men Don't (New Disorder)

They ain't young highschoolers no more. Despite growing up, it seems Vancouver punk-pop quartet **D.B.S.** still rocks with the same exuberance they showed on their 1993 debut tape *Catch 22*. This effort, their fifth full-length (not including the split album with **Anti-Flag**), sees the band tighter, angrier and rocking with wilder abandon than ever before. Think older **Seaweed** meets older **Pennywise**, with the Seaweed influence being more pronounced. This album is definitely more emo rock than hardcore punk.

This album, their first for San Fran's New Disorder, shows a bright future for the label. This album may never get the recognition of, say, **Seaweed's** *Four or Time's Up*, but it is displaying a potential new direction for Vancouver punk-pop to take. Many tracks sound like they were done live off the floor, yet still sound very clean and professional. Moreover, the album doesn't get stuck in the common punk rut (as well as d.b.s.'s past problem) of the twenty-songs-in-under-a-half-

hour-symphony, which is nice for a change. There are some good feedback-driven improvisational epics, contrasted by a few very short speed-thrash tracks and some semi-slow, heartbreaking punk ballads. It all rings in at a stride over 40 minutes (good value) and selections could just as easily be found on a mix tape at work or on a boom box at a skate park.

I really dig the muted horns on "And Then I Awoke" and "Apology." Punk needs more horns sections on tunes that can't be filed under "ska," such as those here.

Mike Chilton

## LABRADFORD

E luko so

(Kranky)

This fifth album finds **Labradford's** Robert Downe, Mark Nelson and Carter Brown getting closer to an absolute sound. They have progressed from the drone-based work of their earliest recordings to a greater realized, significantly more musical product. It's not that they've changed so much as gotten better within themselves. It's clear that Nelson's **Pan American** dub experiments have also been wisely introduced into the **Labradford** formula. The result is an even deeper, more picturesque sense of atmosphere than **Eric Souders**, whose tracks emerge with a slow, careful drifting quality, unfolding across the stereo field, yet nothing is overworked or too heavy with processing. Live strings, piano and dulcimer augment guitar, bass guitar, synthesizer, tape loops and samples, with occasional evocative musique concrete elements. This is true headphone music. *Brody Cranfield*

## LUNG LEG

Maid to Minx

(Southern)

When Scottish lassies invade our shores, trouble ensues... **Lung Leg**, queens of the one-minute pop song, return with a new lineup (here's a boy!), and a new idea: longer songs! This idea works really well on songs like the title track, a very smooth tune for all of you who love laid-back bass and female harmonies. There's considerably more singing (as opposed to silly screams and yelps) on this album, and it comes off sounding great. The lyrics are still a bit off at times, as is evidenced by the track about going to clubs, dancing, and taking many drugs ("Disco Disks"), in which people keep passing out or having their teeth fall out on the dance floor. This is a killer-fun album for summer. Believe the hype!

Julie Colero

## BOB MARLEY AND THE WAILERS

Destiny: Rare Ska Sides from Studio One (Heartbeat)

If you've never heard early **Bob Marley** then be prepared. It's

sort of like hearing early **Beats** — more pop-50-ish songs than original compositions. What is interesting about these unreleased tracks, besides the sort of "get these because you've never heard them before" beauty, is the stride over 40 minutes (good value) and selections could just as easily be found on a mix tape at work or on a boom box at a skate park.

I really dig the muted horns on "And Then I Awoke" and "Apology." Punk needs more horns sections on tunes that can't be filed under "ska," such as those here.

Mike Chilton

## NECESSARY EVILS

The Sicko Inside Me

(In The Red)

Think you've got that perfect hangover cure? Then you haven't listened to New York City's answer to a thousand little jackhammers drilling into your brain, driving away the haze of last night's scotch and soda binge. These guys provide one helluva garage rock racket, and seeing as that this band was formed out of the ashes of the triple-guitar scream of **Fireworks** and the primal pound of the **Beguided**, it's easy to understand why. From the intense feedback workouts of "Glorious Hole" to the howl and moan of "Guilt" (which owes a great deal to fellow garage terrorists, the **Cheater Slicks**), to the rockabilly tinged "Drug Pow Wow Drag" (which puts the band's **Cramps** influence through the ringer), this is one disc that would not look out of place in the medicine cabinet. Forget the Motrin and Tylenol, the **Necessary Evils** have got the cure for what ails you, guaranteed.

Bryce Dunn

## (INTERNATIONAL) NOISE CONSPIRACY

The First Conspiracy (G-7 Welcoming Committee)

What happens when everyone's

favorite Swedish hardcore band (ie. **Refused**) calls it quits? Let me put you all in on the Conspiracy — It's frontman Dennis' other revolutionary musical outlet, this is one a lot... funkier. Think **Make-Up**. Think **Delta 72**. Now, instead of fan's stigmatized yelps, add Dennis' frightening screams. Singing about "politics and action and madness," the **Noise Conspiracy** rips shit up in a very accessible way. You can dance to this record, and you can learn from it too!

Julie Colero

## ORBITAL

The Middle of Nowhere

As secretary of the Orbital Fan Club I felt I selected myself because I felt that "Grand High Potentate" was a little gaudy, you can doggone betcha I've read thousands of letters and cards addressed to "our boy." Now I've made a new enemy — the Mailman! He has bags under his arms (and under his eyes) from the loads. So, in order to take the pressure off him I want to here and now publicly answer some of the most asked questions he brings. Ready?

Firstly, they are NOT brothers, although there's a legend going around which I just made up to the effect that Phil and Bill are Siamese twins and because they were joined at the feet their parents thought they were a dance team. Secondly: Yes, both of them dig girls, but neither one is married or anything as drastic as that.

I think you'll dig this bunch of goodies as much as I did.

Well, I've got to get back to the mailbox now, it's loaded again!

Quentin Wright

## POI DOG PONDING

Natural Thing

(plate-tec-tonic/Tommy Boy)

As their name implies, this band is an enigma. **Poi Dog Ponding** has been together for almost fifteen years and this is the umpteenth album, but one still does not know really what to expect from this collective. **Poi Dog Ponding** hailed from the same musical circles as the **Mekons** and the **Go-Betweens**, so usually one has expected their sound to be similar — alternative rock meets world music meets some (if not lots) of country favaour.

But with their newest album, the **Poi Dogs** give the tables and opt for a more disco-meets-disco sound. My jaw dropped. This wasn't the PDP I once knew. This is fucking disco music! Sure, it's thinly-veiled disco-punk, and yeah, there was the odd world beat touch, but didn't we have enough of this disco shit in the '70s? I was really pissed off at first. But wait... it's infectious disco music I got up and danced. I looked like a goof. I didn't care. When the album ended, I spun it again. I skipped the few non-



disco tunes and jumped and danced some more. My neighbor spied me spazzing to this window through my living room window. I let him in. We proceeded to spazz out together to *Natural Thing*. Life is good with the new disco Plak Dogs.

Mike Chilton

# **KELLY RUSSELL AND THE PLANKS** *Smashed Hits* *(Alice/Pigeon Int.)* **VARIOUS ARTISTS** *Cover Story: 15 Newfoundland and Bands Steel 15 Newfoundland Classics* *(Alice/No)*

Newfoundland may be our youngest province, but damn, its musical culture is light-years ahead of the rest of the country, as far as I'm concerned. The standard argument among Newfies and non-Newfies alike is: What is the land a hell-ofa hour ahead of the rest of us better at (and currently better known for)—traditional Celtic music or progressive alterna-pop? Well, I have two albums here which definitely won't settle the argument, but will, instead, raise more.

First off, we have the new album from **Kelly Russell and the Planks**, who were formerly just the Planks, and before that, the Plankerton Band. Confused yet? This group is made up of the guys who normally make up the rock band *Drive*—Sean Pantiing (lead vocal/guitar), Chris Batstone (bass) and Adam Staple (drums)—plus old-school Celtic fiddler (and near living legend) Kelly Russell. They take many old tunes and rework them into Celtic fiddle legends like Rufus Guinchard, and give them a modern rock flair. From the traditional-sounding "Suzanna Perry" and "Diane's Hoppiness," to the moody rock of "100 Feet to Go," to the weird amalgamation of folk and alterna-rock on such tunes as "The Rushes," the sound, although unique, couldn't come from any band that isn't from Newfoundland. With the exception of two slower songs, which could be used as an opportunity for a breather, these tunes could get a kitchen party going and keep it going. Kelly Russell and the Planks' sound is comparable to fellow Newfies **Rawlin's Creek** (whose accordionist, Geoff Ponting—Sean's brother—was a guest appearance on "Running the Goat"), both wistful for the past yet gunning for the future. This album and a bottle of scotch could keep you partying until dawn, Newfies-style!

Next, we have a compilation, also released by the Planks/Drive guys (with the help of Halifax's No Records), with the premise of Newfie bands covering Newfie bands. *Cover Story* features up-and-coming Newfoundland rock bands like **Spunk**, **Fur-Packed Action**, **Drive**, and **Trimmed Naval** beef dog songs by such rock pop legends as **Propagandhi**, **Dead Man**, **BQ**, **Bung** and (my personal

love) **Thomas Trio** and the **Red Albino**. As can be expected from a cover album, most of these bands attempt to make each of their covers their own special version. Some succeed, others don't. However, the overall quality of the Newfoundland music is revealed niftily on this album: first, there is no bad cover song on this album; second, one realizes how great these songs were in the first place when one—especially one who is familiar with the music—hears the original. I can't hear them given new life on this CD. Even though this album is totally different from the Planks' new album, its unifying quality is that this album is also a great kitchen party album. I, too, could keep things going well past the witching hour.

Mike Chilton

# **SCARED OF CHAKA** *Tired of You* *(G7)* **VARIOUS ARTISTS** *Return of the Read Maniac* *(G-7 Welcoming Committee)*

Giving money to social causes is cool. It sure beats the hell out of lining the pockets of record company executives. Two new albums give the majors a boot in the ass, while giving a much-needed shot in the arm to a number of "dog-dogger" organizations. **Scared of Chaka** is a Punk label that has a lot of records has set up Sub City in order to release works by political bands like **Fifteen** and **Scared of Chaka**. Proceeds from *Scared of Chaka's Tired of You* will go to various youth shelters in the West Coast, and while the politics are worth paying for, the music ain't bad either. At times sounding somewhat garage-oriented, **Scared of Chaka** put pretty decent punk rock. Besides, they all dress like revolutionaries and sneer into the camera so you have to give 'em props. At the same time, Winnipeg's G-7 Welcoming Committee (no strangers to leftist activity) have released the follow-up to the *Better Read than Dead* album that served to benefit AK Press. AK Press is a San Francisco based anarchist collective that publishes books and spoken word albums. And they need the money. Lots. The nice kids at G-7 know this so they've included absolute gems by artists like **Ron Hawkins**, **Atom** and **His Package**, and **Endeavor**, among many others. Local favorites **Submission** Hold contributes an amazing track. **Propagandhi** even does a cover of "Hard Times" by the **Cro-Mags**. If anything, you should buy it for the new **Weakerthans** track, "Ringing of Revolution," cuz it's really that good. **Forgiveness**, **Waits**, **Return of the Read Maniac** has album of the year written all over it. Twenty-five tunes ten all make it. Twenty-five tunes that'll make you laugh, cry, dance and throw bricks. Yeah, but remember, a CD is only as good as the songs.

Gibby Peach

**CHRIS SPEED**  
*Deviantics*  
*(Sonic Unyon)*  
**Chris Speed**'s second album for Vancouver's **Sonic Unyon** label features the same stand up players as his first: Speed on bass and guitar, Guyon Vu on trumpet, Skull Swerrierson on electric bass, and the amazing Jim Black on drums and melodica. To be expected, there is plenty of smart, spirited playing here, drawing from a vast range of influences, from free improvisation, Balkan dance music and new classical to drum and bass. Although I prefer the more abstract, ambient and textured parts, once things get going, these guys can rock out nicely, with little self-indulgence. Overall, **Deviantics** has a loose, good-natured live feel and is generally accessible. Unfortunately, I fear that this same "live" quality also bars **Deviantics** from being truly enjoyed live, perhaps particularly for listeners not already familiar with avant jazz. Recordings can be played and studied, of course, but they still do not possess the same physical and immediate impact as an actual live event. However, this isn't a blanket negative statement that weighs evenly in all situations. For example, some music loses its luster once recorded, while other music almost needs to be recorded to stand out. In any case, a recording is significantly different from a live performance; I wouldn't privilege one over the other. In my opinion, improvisational music especially waltzes a fine line. This is not to put Speed and friends unduly down. **Deviantics** is a genuinely fine record lead by an already experienced young talent.

Brady Cranfield

**KATHERINE WHALEN'S JAZZ SQUAD**  
*Katherine Whalen's Jazz Squad*  
*(Mammoth)*  
 If you've heard the **Squirrel Nut Zippers** (one of the only bands marketed as "swing" that doesn't make me want to drown them in diarrhea every time I hear them) then you will feel familiar with the husky, moiré voice of vocalist Katherine Whalen. Her debut solo recording is a fine effort, evocative of **Holliday** whilst maintaining her own sound: bouncy, happy, and, unlike **Holliday**, devoid of pathos and pain. Sexy when she wants to be and sweet all the time, Whalen's versions of "Deed I Do," "Sugar," "My Baby Just Cares for Me" and 8 other standards (and **Forgiveness**) are fresh and fun. The dixie sound of Whalen's band is reminiscent without descending into the white-guy/bow tie cheese that sometimes happens when contemporary bands try to go for that dirty nostalgic feel.

Hancant

**TRICKY WOOD**  
*Sometimes I Cry*  
*(Sonic Unyon)*  
 Can somebody please tell me what is going on over in Montreal right now? Where are all these killer bands coming from? **Tricky Wood** is the **Sonic Unyon** band that has been making the **Kamikazes**, **Smash-Up**, **Derby**, and **Tricky Wood**—damn! On their third release the Wood have shed some of the soul from last year's *The Enemy* is *Real* and bared more fangs than **Dracula** in a blood-drenched clinic. Literally, there's a more "psychedelic" quality to songs like "Fly The Oriant" ("I'm not a man, I'm a coastline/and you can sail me you can fly"), and "Tails Of A Sunray" ("I'm on a ball with the **Quadrants**" and also the cover art which features a guy with cobras for arms inside the belly of a raven with devil tails [what have these guys been smoking?]). Lots of rock riffage going on here too, bringing to mind mid-sixties **Who**, the **MCS**, and **AC/DC** on tracks like "Let The Goodtimes Roll," "Sad Eyed Woman," and "Hypnotic Persuasion." These guys are on a ball with the **Quadrants** and the **Firebells of Freedom** could do some serious damage.

Bryce Dunn

**WOODEN STARS**  
*The Moon*  
*(Matlock)*  
**Wooden Stars** is not a band you can pigeon-hole, as their first two albums proved. These releases were eclectic, experimental, and quite eccentric. So when I heard *The Moon* was more accessible, and yes, even smoothly beautiful pop, I had to check it out, even though I wasn't a huge fan of the band. That all changed when I heard this album.

Maybe it's because the band hung out so much with too-mellow-for-words **Julie Doiron** during the making of her last album (who returns the band's guest spot on her album with backup vocals on three tracks), but the change in the Stars' was, for me, to a heavenly sound. Right from the opening notes of "Outlaws," **Wooden Stars** exuded a mellow confidence which made me feel right at home. Sparse guitars and vocals throughout the album create a type of soft rock with jazz sensibilities, with a little dash of alterna-pop and a big dollop of streetwise urgency that tells the listener it is okay to take some time out for yourself in this hectic world. Check out the only instrumental, "Romantic Machinery" (you can just hear it clunk along), and see if I'm lying.

Yeah, I know this description might make the average **Wooden Stars** fan cringe—hey, might make the average college-rock geek contemnate something drastic—but I don't care, 'cause it's the truth. Mark my words: this album

could easily land the Stars on the Jazz Fest circuit, if the band wanted to do it.

Mike Chilton

**VARIOUS ARTISTS**  
*Short Music for Short People*  
*(Fat Wreck Chords)*  
 This time, Fat Mike has outdone himself in the gimmick department: one hundred and one songs by 10 different punk bands (get this! all clocking in at 30 seconds or less each). In fact, this 100+ song idea has been done before—check out any album by Victoria's late, great **Mexican Power Authority**. Okay, a couple of songs go a few seconds over. But, to prove my point, soon after I put this CD on, I sneezed and missed the first two songs!

Musically, there is a broad representation of punk, pop-punk, ska, and some unclassifiable sounds—the type of stuff one would expect from any Fat release. Also, there is representation of bands from such diverse countries as Spain, Israel, Japan and Australia. Even the odd Canadian contribution shows up. If you buy this album just to get a previously unreleased song from your favourite group (some songs are previously released, some are totally new), it may not be your wisest purchase, but it may be one of

your more interesting CD purchases. Not a 30 second review... sorry.

Spike

**VARIOUS ARTISTS**  
*Crusty Comp. Vol. 1: Crusty Is As Crusty Does*  
*(Crusty)*  
 It's kinda funny that this compilation uses a takeoff of *Forrest Fump* for both its title and cover art, especially when you consider that smarties are not required to understand this music. The weird Vancouver trend of goof-punk (or maybe simpaten-punk might be a more apt description) is showcased in all its glory on this first local compilation by **Crusty Records**. Even though the music ain't all that intelligent, damn, it is ever fun! **Crusty Comp. Volume 1** features 28 brand new tunes by 28 different local bands. There are some new bands like **Subway Thugs** and **Ziggy's** fix alongside older bands like **Agging Youth Gang** (alarmingly appropriate name, under the circumstances). Overall, a solid representation of most of Vancouver's pop-punk/hard rock community. This compilation is a must-buy if you are a fan of this sector of the local music scene... SUPPORT LOCAL MUSICIANS. DAMMIT!

Mike Chilton

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# Real Live Action



## LIVE REVIEWS

### HENRY KUCHARCZYK AND PETER HANNAN

**Philly: a program of new digital music**  
Thursday, June 17

**Performance Works**  
This concert was supposed to have some relationship to the avant-garde. Ten years ago groups like **808 State** and **Negativland** were creating pop electronics that was substantially more fresh than anything heard tonight. It is customary to expect some degree of innovation from government-subsidized composers. If this show had been put on by teenagers instead of federally funded, musically educated adults, it would have been endorsing.

In *Raven's Highway* Kucharczyk maintained a digital wall of sound while Hannan improvised on an electronic recorder, no score, no composed coordination between the players. With nothing in the computer-generated sounds to imply directions for the soloist, Hannan could not bounce ideas off of the digital accompaniment in any constructive manner. Aspiring young musicians, learning their instruments, call this enjoyable, common practice "wanking" and consider it inappropriate for public view. These composers offered expensive, tax-paid gadgetry: a marvel of engineering, unaccompanied by aesthetically ingenious. Other pieces included drums identical to goth disco, interspersed among sections of fuzz, bleeps, and clicks. The program emulated both antiquated pop and fake electronic art music in roughly equal measure.

The computer sound exposed some to a head in the codex-like duet from *Silencing 17th*. Hannan played the "Lightning" a variation of the radio drum, recently developed by Don Buchla. Kucharczyk worked a Therman, generating the classic, ominous whistle sound that has become a standard soundtrack feature. There was no score or audible logic to the music, but the players themselves looked impressive, like Composers with a capital C, their sharp, intelligent eyes and concise motions could easily intimidate. However, all that visual authenticity and computer wizardry cannot negate the blaring necessity for composers to prioritize composition — the combination of associative sounds — over technology.

The alternation among pop and "experimental" sounds heard tonight resulted in a pastiche lacking any consumption of such disparate elements. Popular and serious music mesh poorly, as do

jazz and classical. Blending sharply differing sounds tend to drain the power of the individual ideas. Very few of the attempts to graft Chinese, Indian, or Gamelan sounds to Western music have worked out memorably. Dance music does not have this problem because its coherence revolves among the common beat denominator, very little can clutter a pop pulse in obscurity. Art music is less resilient, and anything that doesn't clarify its direction obscures it completely.

Though the music was negligible, listeners could have done worse. Vancouver Pro Musica booked a fine concert, complete with colored spotlights, and cannot be faulted for the programming because they are in the business of taking chances, which is attractive in a macho sort of way. The event would have been fine if listeners were not expected to pay attention as if listening closely would somehow help off. Fake art often operates as a perfectly palatable background. If patrons could talk, drink, and play darts, it would have been a great show. John Kallor

### THE GOARDS

**Friday, June 18**  
**Tractor Tavern, Seattle**  
The Goards is one of the best bands to come out of the musical hotbed of Austin, Texas in years, but sadly too few have heard the news. Seattle, however, with its ever-growing ND/alcohol country scene, has embraced these guys in a big way.

The SRO crowd was treated to opener Mike Nicolai, formerly of Austin, now resident in the Emerald City. Sparse vocals and just a hint of early **Lou Reed** made for a great appetizer. Next up was bland local country-rank outfit, **The Penningtons**. They were a B-version of the circa-1970 Eagles, right down to hair and wardrobe.

And for the main course, a big ol' gumbo of berserk bluegrass, croonin' country, and southern ruck that had everybody dancin', drinkin' and holdin' their own guitar. Think the **Band** meeting **Captain Beefheart** and the **Pogues** in a dark alley somewhere along the waterfront. Bookending the group were their two writers and singers, Kevin Russell crooned on "The Way It Feels" and, well, yes, **Levon Helm** style baritone. On the other end of the stage, bassist Jimmy Smith twanged with a sandpaper voice and twitchiness to suit. Anchoring them were a snap accordion

player and drummer, and a new member who rates a special mention. Max Johnston (dobro, mandolin, fiddle, guitar) has a fine musical pedigree, having done stints with **Wilco** and **Uncle Tupelo**, and he's **Michelle Shocked**'s brother to boot.

Best couple hours I ever spent in that establishment. The only thing missing was their infamous cover of **Snoop Dogg**'s "Gin and Juice" done head-down-style. Next Goards sighting will be in early September at the Bumbershoot festival. Drag yourselves across the border for some real Southern rock, until we're lucky enough to get a Goards gumbo up here. Val Cormier

### SKULL SKATES™ ART OPENING: "GRAPHIC WORKS BY THE BOY" JESSE'S GIRL SLICK

**Wednesday, June 23**  
**Brickyard**  
For those attending the gallery showing of "Graphic Works by the Boy" at Brickyard, the writing is on the walls. Stuck to the walls and hanging from the ceiling were 75 freaks, monster-driven hot rods, corporate war machines and cutesy cartoons gone mad. Each piece is a single image drawn in black marker on white vinyl board, cut out and outlined to shape. Called a cartoon style, the work could be a combination of the styles of **Matt Groening** and **Ted Haggard**, with a little **Robert Williams** thrown in. A design of the **Boy** himself shows the artist drawing with chalk on the ground, his eyes bowed by a bell, and arrows protruding from his skull in 3 directions. A recurring theme of his work was mongering. One wall was hung with tanks, guns and futuristic killing machines bearing various corporate logos. Other pieces were laden with the symbols of North American pop-culture: a TV with sharp teeth, a bomb wearing a tie, a smiling marker sniffing another marker, a Schmo-type character smoking a cigarette. The show was sponsored by Skull Skates and attended by the usual skate-punk crowd: lots of rock 'n' roll revelers covered in dangerous tattoos. Strolling onto stage first was **Slick** — a five piece band o' bohemians providing free-flowing instrumental jams à la **Beastie Boys**. With Slick's guitar wailing, crowd: lots of rock 'n' roll revelers covered in dangerous tattoos.

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Slick's last song, "Hot Pants Breakdown," was dedicated to the ubiquitous man in the red leather jacket and ended in a frenzy of dueling drum chops (Slick has two drummers) that left the bike couriers crying for more.

After a quick, tight set, an art-work giveaway, **Jesse's Girl** took the stage and launched into a set of hard-hitting power pop songs. Jesse's Girl used a standard mix of guitar/guitar/bass/drums (and some trumpet, too) to produce some not-so-standard dynamics, changes and vocal harmonies. They played "Ferro Caril," "1/4 inch speaker," and "Dangerous Liaisons" to the delight of the partisan crowd. Some of their songs were reminiscent of **Frank Black**'s early stuff, while others had a more punk-a-billy flavour. By the end of their energetic set, some women were shouting for the rhythm guitarist to take off his clothes. The drink specials had taken their toll and everyone shuffled out the door with smiles on their faces.

Jamie MacLaren & Jason Neeve

### WADE WADE

**Wednesday, June 23**  
**Sugar Refiner y**  
Now hear this! Now, here, right now. Sure NYC, London, San Francisco, Montreal, and LA have cool music scenes, but Vancouver has an under-appreciated hipness of its own, a coolness not found on the Georgia Strait's "What's Hot" list. This particular Wednesday evening's coolness was billed as **Wade Wade**, a musical melange hosted by low-key local Wade Thomas. In a town where any guy with two turntables and an opposable thumb is a DJ, Thomas stands out with his refreshing takes on the DJ schtick. This evening the radiophile introduced us to his unique musical blending via the airwaves.

Ambience oozed its way from Thomas' large collection of radios into the whole space. In this way, Thomas introduced us to his unique musical blending and a number of his talented associates. Thomas provided a rich musical backdrop to the mellow scene. Friends joined him throughout the night, from urban cowpoke Andrew Power on guitar to the flamboyant Lady K freestyling her b-live message on the mike. The result was as hap as any happening in the Village.

With his homemade radio transmitter Thomas reassured us that Big Brother doesn't control the airwaves, and with his understated talent for positive-live creation he proved that being a DJ doesn't have to mean being a worker bee. The necessary ingredients of an ultra-hip urban scene: intimacy, spontaneity, and genuine creativity. Right here in Vancouver — imagine that.

Wendy Fletcher

### SUMMERFEST 1999

Thursday, June 24

#### The Culch

Somewhere between a karaoke and an open mic improv, this neighbourhood live Aid showcased dozens of local performers, both amateur and professional, to raise cash for the BC Cancer Fund. Each act was allotted 5 minutes, which meant that the rank amateurs fared well against the more slick artists — you barely had time to start wishing they'd get off the stage before they did just that. In fact, almost everything seen tonight was worthy of its time on stage. Moreover, the whole thing was admirably compered by Nigel Connorshead (the British sexologist). Although it would be unfair to single out any one performer as having kicked more than the others, **Michelle Keobke** connected with both buttocks with her beautiful rendition of "Margin Suite Amor" (yes, or, didn't you know?). Further kudos to Michelle for coming back on for **Campbell Massie**'s subversive rendering of "Oh Canada." The organizers of this event deserve a pat on the head for managing to scrape together so much talent, delivering the most entertaining evening at the Culch in ages. Quentin Wright

### GROOVIE GHOULES

MAOW

TONICS

COME ONS

Saturday, June 26

#### Brickyard

Wowie-zowie, Vancouver's neat. We were to many excellent bands, and this bill showcased three of 'em. I'll get to the **Come Ons** later. For now, I'm gonna talk about the **Tonics**. They blazed through their garagey set, sounding more "Canadian" than **Bryan Adams** could ever dream of. They even ripped through a cover of the *Littlest Hobo* theme song. You can't beat that with a bamboo cane. **Maow** followed the Tonics and started things off with a cover of **Hank Williams Jr.**'s "All My Rowdy Friends Are Coming Tonight." Wowie-zowie, Maow's a treat. I wish they'd play more. And the **Groovie Ghoules**. Well... do I need to give an explanation? As can be expected, the Ghoulies played their heads to pure, undiluted garage punk. But the highlight of the evening wasn't the Ghoulies. Vancouver's newest supergroup, the **Come Ons**, set a pace that any band would have difficulty keeping up with. Playing their first-ever show, they showed the poise of a seasoned, tight-knit outfit. They were geared-out to the max and, if their first show is any indicator, they'll be a working band for a long time to come. In summary, this show was incredible. I left with an ear-to-ear sheepling grin, and my teeth have been brown ever since.

Gibby Peach

### BOREDOMS

Tuesday, June 29

#### Richard's on Richard ds

**Boredoms**: boogie noise, awesome-good, rumbling jammy-throb; three full drum kits (70 gong), bass guitar (and about 70 pedals), both amateur and professional, to raise cash for the BC Cancer Fund. Each act was allotted 5 minutes, which meant that the rank amateurs fared well against the more slick artists — you barely had time to start wishing they'd get off the stage before they did just that. In fact, almost everything seen tonight was worthy of its time on stage. Moreover, the whole thing was admirably compered by Nigel Connorshead (the British sexologist). Although it would be unfair to single out any one performer as having kicked more than the others, **Michelle Keobke** connected with both buttocks with her beautiful rendition of "Margin Suite Amor" (yes, or, didn't you know?). Further kudos to Michelle for coming back on for **Campbell Massie**'s subversive rendering of "Oh Canada." The organizers of this event deserve a pat on the head for managing to scrape together so much talent, delivering the most entertaining evening at the Culch in ages. Quentin Wright

Tim Schwarz

### T.S. MONK SEXTET WITH NINENNA FREELON

THE JESSEL MALONE

#### QUARTET

Thursday, July 1

#### Vogue

The **Russel Malone Quartet** opened the show. The guitarist, just like playing. Other than the rapidly gained visibility, and praise playing in **Diana Krall**'s trio, led a four some consisting of pianist Anthony Wonsey, bassist Ricki Goads, and drummer Donald Edwards. The music was great, although a little to the point. Ilya know what I mean. Malone is capable of much more subtlety, as exhibited on his recordings and in his live shows with Krall, and I would have liked to have seen him apply it a bit more that night. Just being picky. Otherwise they totally smoked because they're all total motherfuckers [that means really good, like shit-hot].

**T.S. Monk** is about as subtle as headbanger poetry, but he usually manages to deliver a good show, resting largely on the strengths of his sextet. The horn section of Willie Williams on tenor sax, Bobby Porcelli on alto sax, and Don Sider on trumpet was a bit disappointing: when playing off each other they lacked the punch that was achieved during solos. Porcelli sounded particularly sweet on ballads. Within the rhythm section, the stand out player was not Monk, but bass player Gary Wong. Wang's playing exuded it's grace, maturity, and depth surprising for a musician only 25 years old. Piano player Ray Gallen did not make too much of an impression until after the arrival of Ms. **Ninenna Freelon** a third of the way into the set, when the vocalist, the bassist and the pianist performed as a trio. Freelon was great. Her voice has a gorgeous tone, and she slipped in between the piano and the vocal, commanding knowledge and colour. Her scattling ability was remarkable: she managed to get beyond hookeyness and please the crowd. Thankfully, Monk kept his infamous verbal



ramblings to a surprising minimum. Having sat through several monologues at previous Monk performances, I was greatly relieved.

Hancut w/Rhythm/Chemist

# **SOUTHERN CULTURE ON THE SKIDS** **EL VEZ**

**Sunday, July 4**  
**Sonar**  
Nine of one a big crowd out on a Sunday evening, hope it bodes well for more live shows in the future of this dance venue.

Interesting blend of American cultures on this Independence Day. **El Vez**, "The Mexican Elvis," opened with his usual high-energy blend of schtick, politics, dancing, and costume changes. The Elvettes and his backing Memphis Maricats were in fine form, looking and sounding mighty good midway through a grueling summer tour. It was a fairly generic show, though, for those to themes like "Merry Meximas," "Revolutionary," or "Gospel." The only shy acknowledgment of the U.S. national holiday was a wave of a Canadian flag near the end of the set.

North Carolina's **SCOTS** rocked hard through a long set. The beehived bass player certainly looked a lot happier this show; last trip up to Vancouver she'd been suffering through an injured foot and the theft of some gear. They ran through hits like "Banana Puddin'," "Camel Walk," "Biscuit Eater," "Sheik's Walk," "My House Has Wheels," "Chicken Shit Farmhouse," and "Eight Piece Box." It was lotsa fun, and anybody who was lucky enough to have seen the B-52's in the early '80s would have noticed a lot of similarities. Keep an eye out for these hillbillies!  
Val Cormier

# **APPLES IN STERO DRESSY BESSY** **THE MOUNTAIN GOATS**

**Friday, July 9**  
**Starfish Room**  
Mmm, mmm, mmm. That's some good listenin'.  
I've never seen a show before that influenced what people wore. Snappy yet casual attire was the fashion for the **Mountain Goats**. As well as a number of persons in the audience.

**Dressy Bessy** appeared next. I'd heard good comments about them before the show'd begun. The music was interesting to begin with but I soon became more interested in what the singer's shirt said on it. Boog, Doog, boo.

**Apples In Stereo** ood, sharing a number of members with Dressy Bessy, sounded rather similar to and, therefore, uninteresting to me (this might have been different had the Mountain Goats appeared between sets to break things up).

Doog Jines

# **LOOPER** **IGU**

**Sunday, July 11**  
**Starfish Room**  
If, for some strange reason, the Province had covered this show, the frontpage headline would probably have read "Looper or Bloopers?" Poor sound, poor showmanship and many technical glitches meant that this was a disappointing performance.

Things weren't always so bad. **IGU** put in a solid performance on their last live date with the headlines. Hailing from Olympia, **IGU** is a young chaotic smoking trio who alternately sample, play guitar, pound and wave therein over heavy stand-up bass and manufactured beats. Their first song — featuring eerie theremin and reverberating organ — sounded somewhat like a dub remix of **Mercury Rev's** "Holas." Other songs either concentrated more on the frontman's ample guitar skills or on the keyboardist's understated melodies. One constant throughout was the bass player's booty-shaking. By the end of their short set, **IGU** had smoked an entire pack of cigarettes and drawn the undivided attention of the appreciative crowd. They finished with a guitar frenzy worthy of Ira Kaplan's attention, and then announced they were off to play Yo Yo A Go Go.

If **IGU** was the appetite-whetting hors d'oeuvre, then **Looper** was meant to be the special du jour. The crowd — hungry for some of **Looper's** patented mix of samples, keyboards and looped beats — gathered close to the multimedia stage. Their set began with "the treasure," and three of four screens showed the laughing faces of wee lads and lassies while the last screen showed nature clips. Each subsequent song followed the same basic formula: a barely audible narrative accompanied by some stills and a short film — all dripping with the sweet taste of nostalgia and innocence. As good as **Karr's** films were, they could not mask the poor sound and Stuart's many mumbblings and grumbblings. Songs like "ballad of ray suzuki," "burning flies" and "impossible things #2" (with its live writer) shone in spite of it all, but it was obvious from the get-go that **Looper** was playing with one foot out the door. The disenchanting **SCOTS** played their set and then sneaked out the back. The gracious crowd, perhaps in an attempt to console the sulking band, called for an encore, but only received a raucous and some bright lights in return. The \$15 ticket price might have been better spent on the magical **Looper** CD and some old home movies.  
Jamie MacLaren

**WILL OLDHAM**  
**ANOMANOAN**  
**JOEL R.L. PHELPS AND THE DOWNER TRIO**  
**Saturday, July 10**  
**Breakroom (Seattle)**  
Despite **Will Oldham's** "sometimes clichéd lyrics and the triple

forte that the band seemed to play at no matter what was happening in the song. **Oldham's** voice pushed through his handlebar moustache and made the fringe on his cuffs quiver. I had hoped that **Oldham** would play alone, but with all his pseudonyms, his affinity for Les Pauls, and the solos that always seem to go along with them it's hard to tell who he'll decide to be.

**Anomanoan** left like a big old family reunion. Beer, radio songs and sing-alongs.  
What I really came to see, what was worth almost getting killed by guns and somnolence on the highway, was **Joel R.L. Phelps and the Downer Trio**. Their set was perfect musical displacement: restrained or urgent, but never at the wrong time. Between Phelps' throat, Robert Mercer's fingers and William Herzog's wrists, they are the most brilliant, beautiful, breath-stealing men I have ever... Ever.

Christo Min

**BRATMOBILE**  
**GOTHBLINS (standing in for the EVAPORATORS)**  
**TENNESSEE TWIN**  
**Sunday, July 11**  
**Picadilly Pub**  
As I'm sure most of you have heard by now, this show was the first-ever **Evaporators** gig to be performed sans-Nardwuar. And it didn't suck. Let me explain.  
"Are the Evaporators going to play?" seemed to be the question of the evening, as rumours flew on fifty little beerwings all around the Pic Pub. Where was our buddy? What was up? As it turns out, **Nardwuar** was in hospital due to health problems, but the show went on. **Tennessee Twin** took to the stage with mighty cowboy flair and won the crowd over quickly with their enthusiasm. I am down with accordions in every way, shape, and form, and this four-piece with boot-stompin' skills galore made me quite happy.

Next up were the **Gothblins**, and they fuckin' rocked the strong language, but it's true! rocked the house! The metal antics of John and Dave just ripped the place up, and things couldn't have been much cooler until... What's this? The **Gothblins** had a guest! **Alaric**, good buddy of those of us "on the up and up" at CTR, was ready to fill in for **Nardwuar** in the **Evaporators'** time of need! **Alaric**, a galthroped warrior, sang a tune of his own and two **Evaporators** classics (I don't think **Nardwuar** ever did that suggestive thing with his hips when he sang "Hump the Dog," though). Dave sang "I'm Your Buddy" and dedicated it to **Nardwuar**, and then the Wolfe sisters rounded off the all-star tribute with a charmingly chaotic version of "Welcome to My Castle." This performance would surely have made **Nardwuar** proud.

And finally, what everyone

and her kid sister had been waiting for — **Bratmobile**! This reunion tour has had people coming out in hordes to check out the reincarnated riot girl antics of Allison, Molly and Erin. The crowd marveled at Allison's vocals, but she did manage to convey the basic gist of things. She was bouncing and dancing like the best of them, and helped to give me an idea of why everyone's so into her. When asked to do an encore, Allison declined, saying that they didn't know how to play any more songs. Now that's punk rock.  
Julia Celero

**MARINE RESEARCH**  
**TIGHT BROS. FROM WY BACK WHEN**  
**MAKE-UP**  
**Sunday, July 18**  
**Washington Hall, Seattle**  
Okay, so I missed **Yo Yo**. End of the world, right? Wrong. **Red Monkey** came to me, and I went to **Marine Research**. My life is good. This concert warranted a day off work and a long car ride down to Seattle. I missed out on any chances to see **Heavenly** when they were together (I was probably about 13 when they came to over here last, a bit too hung up on **Digital Underground**, or **Nirvana** to know how goodness), and didn't want to miss **Marine Research**. Seeing the **Make-Up** sounded like a good idea, too.

My paranoia about missing a single second of the action got us to the hall very, very early. I got a chance to check out the Seattle all-ages scene at its best: lots of ultra-cool looking kids waiting out around the front, waiting for the action. **Marine Research** played quite early, and slowly got the audience into the swing of things. **Amelia and Cathy** have got their harmonies down pat, and new drummer **DJ fits** in quite nicely with the others. The band played songs from its new album, an album which most of the audience probably had not heard yet. The crowd seemed to take to the band quickly, and it seems that the performance was greatly enjoyed by all.

I was outside when the **Tight Bros.** played, but can honestly say I didn't miss anything. Those guys are so loud, I could hear them from around the block! They were super-tight (as were their t-shirts, attests my eye-witness), and the singer sounded just like the **AC/DC** guy, Dude.

Last time I saw the **Make-Up**, I was kind of non-plussed. This time, they taught me a thing or two about their music. Maybe the crowd makes all the difference, as this bunch was all over lan and his baby-making antics. The **Make-Up** looked and sounded very good, and made even crowd-conscious me said "yeah!" on cue.

The evening was topped off with a visit to **Loce Ball** and lots of good tunes in the motor vehicle.

Julia Celero



**AUGUST LISTINGS**

**TUESDAY, AUGUST 3**  
**CEREAL PORN**  
**HURT**  
**SILVERTONGUE**  
**THURSDAY, AUGUST 5**  
**SHAWN MEEHAN**  
**SAM**  
**MY BLUE HEAVY**  
**FRIDAY, AUGUST 6**  
**JAR**  
**RANDOM DAMAGE**  
**G.R.A.V.E.L.**  
**SATURDAY, AUGUST 7**  
**TERROR OF TINY TOWN**  
**HEMOEN**  
**BIG RIG SWEETIES**  
**SUNDAY, AUGUST 8**  
**SKUNK ANANSIE**  
**TUESDAY, AUGUST 10**  
**KIMMIE**  
**GOOD TIME**  
**CLUBSTERS**  
**TREVOR WORLD**  
**THURSDAY, AUGUST 12**  
**TRICKY WOO**  
**SPITFIRES**  
**MOONEY SUZUKI**  
**FRIDAY, AUGUST 13**  
**LUMA**  
**NEW BIG SHOES**  
**ROSCOE P. COLTRANE**  
**SATURDAY, AUGUST 14**  
**PAN**  
**MIDGE**  
**OCEAN 3**  
**WEDNESDAY, AUGUST 18**  
**CAPTAIN TRACTOR**  
**THURSDAY, AUGUST 19**  
**GLIMMER**  
**ONE-900**  
**TEMLAR**  
**FRIDAY, AUGUST 20**  
**REAL MCKENZIES**  
**SATURDAY, AUGUST 21**  
**SHELLAC**  
**SILKWORM**  
**THURSDAY, AUGUST 26**  
**STAR COLLECTOR**  
**MT. PLEASANT**  
**OOBERBAND**  
**FRIDAY, AUGUST 27**  
**VERBEENA**

**BRICKYARD • AUGUST •**

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**GASTOWN**  
**685-3978**

**\$1.49 DAY**  
**SMAQU-2**  
**BLOODMUSIC**

**DOUG FEEDBACK**  
**WITH GUESTS**

**ZUMPANO**  
**THE COME-ONS**

**HONEY SUCKLE**  
**SERENTINA**  
**THE REDBARS**  
**BOBBY FISH**  
**THE LIARS**

**\$1.49 DAY**  
**STATION A**  
**THE NASTY ON**  
**THE CHICK MAGNETS**

**THE SALTINES**  
**9 MILES TO MORGAN**  
**WITH GUESTS**

**THE DEADCATS**  
**THE TONICS**  
**WITH GUESTS**

**SATSUMA**  
**RUN CHIC ROUN**  
**TRIM STRIKE FORCE**

**\$1.49 DAY**  
**THE SADDLESORES**  
**THE ROCKET FINS**

**THE HILL**  
**MONKEY HUNGRY NEWLYWEDS**  
**SHOEFLY**

**26** **1 BURNING CONCERT** **FEATURING**  
**KINSKI** **FROM SEATTLE**  
**THE DIRTIMITTS**  
**WITH GUESTS**

**21** **THE LOOPIST** **ILLUSTRATED**  
**THE PLUS-ONES**  
**WITH ANOTHER JOE**

**23** **AT THE DRIVE IN**  
**BLUE TIP**  
**CLOSED CAPTION RADIO**  
**ALL STATE CHAMPION**

**\$1.49 DAY**  
**JACKASS**  
**WITH GUESTS**

**26** **CEREAL PORN**  
**HURT**  
**MOPIA**

**27** **JUNK RECORDS** **SHOWCASE**  
**THE DRAGONS**  
**THE WEAKLINGS**  
**THE SPITFIRES**  
**REJ'S**  
**JET SET**

**28** **ART SHOW OPENING**  
**I BRAINEATER**  
**WITH GUESTS**

## LOCAL MUSIC DIRECTORY!

Our annual directory, chock full of contact numbers and addresses of bands and the businesses that support them, will be in the September issue. The deadline for entries is August 15, 1999.

YOU ARE A (Check one):

☐ BAND/MUSICIAN ☐ PROMOTER  
☐ RECORD LABEL/DISTRIBUTOR ☐ LIVE MUSIC VENUE  
☐ MANAGER/AGENT ☐ STUDIO ☐ ZINE ☐ OTHER  
 (elaborate below)

NAME: \_\_\_\_\_

DESCRIPTION (15 words or less):  
 \_\_\_\_\_  
 \_\_\_\_\_

CONTACT(S): \_\_\_\_\_

ADDRESS \_\_\_\_\_  
 \_\_\_\_\_

PHONE: \_\_\_\_\_

FAX: \_\_\_\_\_

EMAIL: \_\_\_\_\_

URL: \_\_\_\_\_

FILL THIS OUT AND MAIL/FAX IT TO US BEFORE August 15, 1999  
 233-6138 SUB Blvd., Vancouver, BC V6T 1Z1 fax: 604.822.9364

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 101.9 FM

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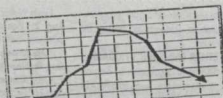
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# CiTR charts



WHAT'S BEING PLAYED ON 101.9 FM

## august 99 long vinyl

- |    |                             |                              |                 |
|----|-----------------------------|------------------------------|-----------------|
| 1  | tricky woo                  | sometimes i cry              | sonic unyon     |
| 2  | various artists             | return of the read menace    | ak press/g/7    |
| 3  | wooden stars                | the moon                     | matlock         |
| 4  | pizzicato live              | playboy & playgirl           | matador         |
| 5  | sci fi witch doctor         | enter the now                | phat phunk      |
| 6  | cibo matto                  | stereo type a                | worner          |
| 7  | negativland/dumbabombas     | of anarchy                   | sealand         |
| 8  | moby                        | play                         | v2              |
| 9  | red monkey                  | difficult is easy            | slampt          |
| 10 | mark                        | chocolate covered bad things | 'catsup         |
| 11 | chicklet                    | wanderlust                   | satellite       |
| 12 | the planet smashers         | life of the party            | slomp           |
| 13 | ibrahim ferrer              | bueno vista social club...   | nonesuch        |
| 14 | chemical brothers           | surrender                    | astralwerks     |
| 15 | d.b.s.                      | some boys got it...          | new disorder    |
| 16 | the donnas                  | ...get skintight             | lookout!        |
| 17 | barry adamsen               | murky world of...            | mute            |
| 18 | julie doiran                | will you still love me?      | tree            |
| 19 | nobukazu takemura           | scope                        | thrill jockey   |
| 20 | third eye tribe             | wub-suffer                   | independent     |
| 21 | skavenjah                   | little monsters              | slomp           |
| 22 | as mutantes                 | everything is possible!      | luaka bop       |
| 23 | david kristian              | beneath the valley of the... | alien8          |
| 24 | saturnhead                  | saturnhead, california       | vast            |
| 25 | scanner                     | lowarm instrumentals         | sulphur         |
| 26 | man or astroman?            | eviac                        | touch and go    |
| 27 | cooldown                    | either                       | map             |
| 28 | rachels                     | selenography                 | quaterstick     |
| 29 | battless chops              | tumblevine                   | lonesome cow... |
| 30 | to rococo rat               | the amateur view             | mrs             |
| 31 | light bros...               | runnin' thru my bones        | ku              |
| 32 | stacey earle                | simple gearle                | gearle          |
| 33 | various artists             | crusty is as crusty does     | crusty          |
| 34 | clover honey                | s/i                          | independent     |
| 35 | ari d'aranco & utah philips | fellow workers               | righteous babe  |

## august 99 short vinyl

- |    |                            |                           |                   |
|----|----------------------------|---------------------------|-------------------|
| 1  | the novas                  | the crusher               | norton            |
| 2  | jackson phibes             | old devil moon            | reanimator        |
| 3  | n. cask/whiskeytroll       | split                     | bloodshot         |
| 4  | the sonics                 | house party               | norton            |
| 5  | harry dean stanton         | you don't miss your water | rx remedy         |
| 6  | the catheters              | the kids know how to rock | empty             |
| 7  | los infernos               | the outlaw                | alt. tentacles    |
| 8  | meridian 1520              | sonorous envelope         | brentwood estates |
| 9  | the make-up/lung leg split |                           | southern          |
| 10 | huevos rancheros           | wild turkey surprise!     | mint              |
| 11 | tricky woo                 | ten tons                  | bittersweet       |
| 12 | holly galightly            | listen                    | kill rack stars   |
| 13 | readymade                  | the black alone           | endearing         |
| 14 | marine research            | s/i                       | t                 |
| 15 | the essays green           | s/i                       | sudden shame      |
| 16 | sockville/handsome family  |                           | split             |
| 17 | quixotic                   | s/i                       | ixar stix         |
| 18 | the hellcopters            | down right blue           | sub pop           |
| 19 | the disgustens             | nothing personal          | longshot          |
| 20 | the users                  | sick of you               | raw               |

## august 99 indie home jobs

- |    |                   |                             |
|----|-------------------|-----------------------------|
| 1  | radio berlin      | distance                    |
| 2  | the radio         | kinder surprise             |
| 3  | swank o'hara      | no one has a clue (but you) |
| 4  | team strike force | bomb at the party           |
| 5  | victorian park    | uh-oh                       |
| 6  | reverberators     | el perro loco               |
| 7  | clover honey      | talk about me               |
| 8  | full sketch       | soundtrack                  |
| 9  | les saints        | to mare                     |
| 10 | skavengers        | i won't forget you          |
| 11 | siobhan duvall    | i                           |
| 12 | adri              | mischievous elves           |
| 13 | david lester      | the light changed...        |
| 14 | space kid         | machine gun                 |
| 15 | sharp kid         | teenage hoologian           |
| 16 | canadian          | music of canada             |
| 17 | rye catchers      | things in the way           |
| 18 | nagasaki fonda    | nobody                      |
| 19 | new electric riot | teenage blues               |
| 20 | salteans          | nice day                    |

Barbara and Christa went to Yo Yo and spent way too much time gossiping. Our printer decided it didn't want to play nice on the last night of production; fortunately, our homies at the Ubyesye were nice enough to let us use theirs. Tristan risked death via a certain uncooked grain product. Hancunt edited her essay about 50 times. Viva journalism!

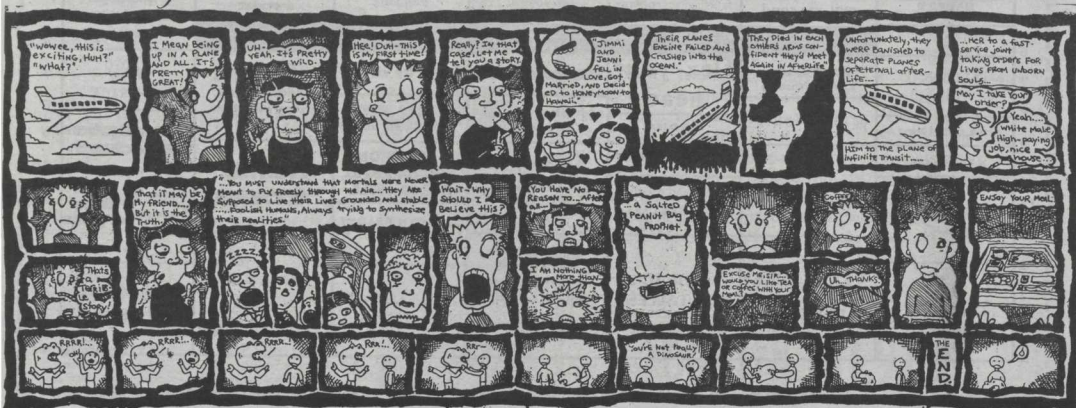
## what we listened to

behead the prophet nxlxlxl \* autechre \* jason traeger \* comet gain \* dif Juz \* guided by voices lee "scratch" perry \* dysentery/falling sickness \* patrick fitzgerald \* fugazi \* lung leg \* c average scanner \* rezillos \* v/a four dots \* black halos hudson falcons \* bellones \* los lobos \* the birthday party \* fantastic plastic machine \* lydia lunch & roland s. howard \* britney spears \* gang Starr the bodys \* johnny cash \* us bombs ducky boys pavement \* kingpins (live on skat's scene-it drive!) \* hans kloss misery hour (of course)

## Good Tasty Comic

<jdasilva@eciad.bc.ca>

by Jason Da Silva (en route)



# On The Dial



YOUR ON-AIR GUIDE TO CTR 101.9 FM

## SUNDAYS

**AREYOUEROUST MUSIC 8:30 AM-12:00PM** All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

**THEROCKERS SHOW 12:00-3:00PM** Reggae into all styles and fashion.

**BLOOD ON THE SADDLE 3:00-5:00PM** Rock-constant caught-in-your-mouth country.

**LIPGLOSS & CIGARETTES alt. 5:00-6:00PM** British pop music from all decades.

**SAINT TROPEZ alt. 5:00-6:00PM** International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge. Book your jet set holiday now!

**QUEER FM 6:00-8:00PM** Dedicated

to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

**HELLO INDIA 8:00-9:00PM**

**GEETANALI 9:00-10:00PM**

Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhajans, and also Queenwalia, etc.

**THE SHOW 10:00PM-1:00AM** Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Check-

mate, Flip Out & J. Swing on the 1 & 2's.

**THE CHILL-OUT ROOM 1:00-4:00AM** DJ Clutch spins hip-hop...DJ Decker spins techno. So chill out with us. Have a nice day.

## NORDAYS

**BLUEGRASS FOR BREAKFAST 6:00-8:00AM** Back in September.

**BREAKFAST WITH THE BROWNS 8:15-11:00AM** Your favourite brown

shers, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambience.

**BLUE MONDAY alt. 11:00AM-1:00PM** Vancouver's only indis-

trial-electronic retro-golf program. Music to schtop to, hosted by Corcoran.

**THE ETHER TABLE alt. 1:00AM-1:00PM** If a collective of Belgian statisticians ever put reveries on a flock of geese, I'll find it and play all 28 minutes! Dark ambient and experimental and noisy shit. Barbara lists here to too much old vinyl.

**SOUPE DU JOUR 1:00-3:00PM**

Feeling a little French-impaired? Francophone music from around the globe, sans Céline Dion.

**ILCORICE ALLSORTS 3:00-4:00PM**

**EVL VS. GOOD 4:00-5:00PM** Who will triumph? Hardcore/punk from beyond the grave.

**BIRDWATCHERS 5:00-6:00PM** Join the Sports department for their eye on the Birds.

**POLYFILLER alt. 6:00-7:30PM**

**LADY DEATHSTRIKE alt. 6:00-7:30PM**

**PIRATE RADIO 7:30-9:00PM** Formerly "Love Sucks," now at a new time.

**THE JAZZ SHOW 9:00 PM-12:00AM**

Vancouver's longest running prime time jazz program. Hosted by the ever suave

Gavin Walker. Features at 11.

**Aug 2: Pianist Red Garland leads a quartet that includes John Coltrane. High Pressure.**

**Aug 9: New star alto saxophonist Greg Osby. Banned in New York.**

**Aug 16: Underestimated trumpeter/composer Charles Tolliver and his big band Music Inc.: Impact.**

**Aug 23: Legendary organist Roosevelt "Baby Face" Willette. Stop and Listen.**

**Aug 30: The Individualism of Gil Evans. VENGEANCE IS MINE 11:00-12:00-4:00AM** Hosted by Trevor. It's punk rock, baby! Come from the church but not from our hearts — thank fucking Christ.

## TUESDAYS

**X-1 6:00-8:00AM**

**WORLD HEAT 8:00-9:30AM**

**THIRD TIMES THE CHARM 9:30-11:30AM** Toned trash-rock, sleazy

surf and pubescent punk provide the perfect scissor kick to your head every Tuesday morn. There's no second chance when Kang's on the red with drunk

fat boys. Killyo!!

**TRAGIC ANIMAL STORIES 11:30AM-1:00PM** Tales of puppy

love gone awry, and of baby chicks crossing the street, all backed up by a sad soundtrack of various inderock bands for your own edification and education. Cry in your beer, please.

**ECHOES FROM THE SUGAR CUBE FACTORY 1:00-2:00PM**

**BELT OUT THE BLUES 2:00-3:30PM** Music for families and little people.

**THE SUPPERY SLOT alt. 3:30-5:00PM**

**SKINTIGHT BUFFONERY alt. 3:30-5:00PM**

**BBC WORLDNEWS SERVICE 5:00-5:30PM**

**RADIO ACTIVE 5:30-6:00PM** Activ-

ism, issues and fucking up the corporate powers that be.

**FLEX YOUR HEAD 6:00-8:00PM** Hardcore and punk rock since 1989.

<http://flexyourhead.com/>

**RADIO ELINIKATHIKO 8:00-10:00PM** Greek radio filling in for

La Bomba for the summer.

**WITCHDOCTOR HIGHBALL alt. 10:00PM-12:00AM** Noise, ambi-

electric, hip hop, free jazz, Christian better living U's, the occasional amateur radio play, whatever.

SUN

MON

TUE

WED

THU

FRI

SAT

|    |                        |                              |                                     |                                  |                                        |                                       |
|----|------------------------|------------------------------|-------------------------------------|----------------------------------|----------------------------------------|---------------------------------------|
| 6  |                        |                              |                                     |                                  |                                        | 6                                     |
| 7  | reggae linkup          | BLUEGRASS FOR BREAKFAST      | X-1                                 | BBC                              | FIRST FLOOR                            | Get to the Chorus/ the Morning After  |
| 8  |                        |                              |                                     | suburban jungle                  | bbc                                    |                                       |
| 9  | are you serious? music | Breakfast with the Browns    | WORLD HEAT                          | Spike's Musical Pins and Needles | Reel Music                             | CAUGHT IN THE RED                     |
| 10 |                        |                              | THIRD TIME'S THE CHARM              | REBEL JAZZ                       | FILIBUSTERO / STAND AND BE CUNTED      | the saturday edge                     |
| 11 |                        | BLUE MONDAY/ the ether table | Tragic Animal Stories               | Babylon Afternoon                | CANADIAN LUNCH                         |                                       |
| 12 | ROCKERS SHOW           | SOUPE DU JOUR                | echoes from the sugar cube factory  | Steve and Mike                   |                                        | ALAN MAZEKA                           |
| 1  |                        | LICORICE ALLSORTS            | BELT OUT THE BLUES                  | DJ in a Coma / Black Noise       | Little Twin Stars                      | POWER CHORD                           |
| 2  | BLOOD ON THE SADDLE    | evil vs. good                | SUPPERY SLOT/ SKINTIGHT BUFFONERY   | MOTOR DADDY                      | phymes and reggaons                    | LUCKY SORATU                          |
| 3  |                        | Birdwatchers                 | BBC Worldnews Radio Active          | BBC Headlines Rachel's Song      | Culture Cavity Reels to Reel           | NOOZE & ARTS                          |
| 4  | QUEER FM               | POLYFILLER/ Lady Deathstrike | Flex your head                      | solid state                      | Out For Kicks                          | Far East Side Sounds/ African Rhythms |
| 5  | HELLO INDIA            | pirate radio                 | RADIO                               | and sometimes why / by the way   | ON AIR WITH DEASED HAZE                |                                       |
| 6  | GEETANALI              |                              | ELINIKATHIKO                        | folk oasis                       | LIVE FROM THUNDERBIRD RADIO HELL       | home boss                             |
| 7  | rjs show (hiphop)      |                              | Venus Flytrap/ witchdoctor highball | str8outa jallundhar              | COCKED N READY/ NO FUER NO TON-NOSSONS | Shitmix                               |
| 8  | The Chill-Out Room     | VENGEANCE IS MINE!           | AURAL TENTACLES                     | HANS KLOSS MISERY HOUR           | PLUTONIUM Nights                       | Soul Tree/ earwax                     |
| 9  |                        |                              | west coast poppin'                  | first floor                      |                                        |                                       |
| 10 |                        |                              |                                     |                                  |                                        |                                       |
| 11 |                        |                              |                                     |                                  |                                        |                                       |
| 12 |                        |                              |                                     |                                  |                                        |                                       |
| 1  |                        |                              |                                     |                                  |                                        |                                       |
| 2  |                        |                              |                                     |                                  |                                        |                                       |
| 3  |                        |                              |                                     |                                  |                                        |                                       |
| 4  |                        |                              |                                     |                                  |                                        |                                       |



# VENUS FLYTRAP'S LOVED ONE

**10:00PM-12:00AM** Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here ... and bring some ice.

**AURAL TENTACLES 12:00AM-3:00AM** Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Ambient, ethnic, funk, pop, dance, punk, electronic, synth, blues, and unusual rock.

**WEST COAST POPPIN' 3:00-6:00AM** 100% west coast rap. Huge giveaways, with your host like no other Shawn Powers.

## WEDNESDAYS

**SUBURBAN JUNGLE 7:00-9:00AM** A perfect blend of the sublime and absurd, with your refined and exotic hosts Jack Velvet and Carmen Ghia.

**SPICE'S MUSICAL PINK AND NEEDLES 9:00-10:00AM** Spice spins dance tunes accompanied by spotlights on local artists. Weekly "Vintage Vancouver" segment takes a look back at this city's musical past.

**REBEL JAZZ 10:00-12:00PM**  
**BABYLON AFTERNOON 12:00-2:00PM**

**BLACK NOISE 2:00-3:00PM** Filling in for Clinton. Essays, poetry, social commentary, and conscious music from a Black radical perspective. If you can't take the heat listen to Z95.

**MOTORDADDY 3:00-5:00PM** "eat, sleep, ride, listen to Motordaddy, repeat."

**RACHEL'S SONG 5:10-6:00PM** Info on health and the environment. From recycling and conservation projects to diet, health, and consumption and sustainability in the urban context.

**SOLID STATE 6:00-7:30PM** Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by MiPaH.

**AND SOMETIMES WH 7:40-9:00PM** sleeker, funkier, low, sexy ... these are a few of our favourite things.

**BY THE WAY, ALT. 7:30-9:00PM** Let's give alternative media a chance — VIVA VINYL 7's new and old, local cassettes and demos.

**FOUR OASIS 9:00-10:30PM** Featuring the latest local and international releases in folk/roots/world music, phone interviews, in-studio guests and more. Bring your always welcome!

**STRAIGHT OUTTA JAILLUNDHAR 10:30PM-12:00AM** Let DJ's Linda and Brenda immerse you in radioactive Bhungari "Chokki de phutay." Listen to all our favourite Punjabi tunes — remixes and originals.

**HANSKLOSSMERTHYRHO 12:00-4:00AM** Mix of most depressing, unheard and unlistenable melodies, tunes and voices.

## THURSDAYS

**FIRST FLOOR 3:00-6:00AM**  
**6:30-8:00AM**

**REEL MUSIC 8:30-10:00AM** Soundtracks and classical.

**FLIBUSTER ALT. 10:00-11:30AM** Part accordion-tinged musical meanderings, part experimental weirdness, with a little bad blood thrown in for good measure.

# STAND AND BE CUNTED

**10:00-11:30AM** DJHancuncuturges women to get down with their cunts while listening to women in jazz, funk, rap, soul, worldbeat, disco and beyond.

**CANADIAN LUNCH 11:30AM-1:00PM** From Talinola/Gardie, Baffin Island to Portage La Prairie. The all-Canadian soundtrack for your mid-day snack!

**STEVE & MIKE 1:00-2:00PM** Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. (fordcore)

**ONOMATOPOEIA 2:00-3:00PM** Comic comic comic oh yeah and some music. With Robin and Jules.

**RHYMES AND REASONS ALT. 3:00-5:00PM**  
**CULTURE CAVITY SEARCH 5:00-5:30PM**

**SHAPE UP ALT. 5:30-6:00PM**  
**REELS TO REEL ALT. 5:30-6:00PM** Movie reviews and criticism.

**CUT FOR KICKS 6:00-7:30PM** No Bitternicks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

**ON AIR WITH GREASED HAIR 7:30-9:00PM** Roots of rock & roll.

**LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM** local music from 9 live bands from 10-11.

**COCKED AND READY ALT. 11:00PM-1:00AM**  
**NOCTURNAL TRANSMISSIONS ALT. 11:00PM-1:00AM** You adjust the lighting, DJ Solyrican mixes the sounds. Radio that could only happen after the sun's gone down. Songs and soundscapes for the naked city.

**PLUTONIUM NIGHTS 1:00-4:00AM** Late night vinyl. Occasional skips. Cheers.

## FRIDAYS

**SHADOW AT DAWN 6:00-8:00AM** with DJ Galosh

**CAUGHT IN THE RED 8:00-10:00AM** Trawling the trash heap of over 50 years worth of real rock 'n' roll debris. Stick out 'ya' can.

**SKA-TSCENE-KIDRIEVE! 10:00AM-12:00PM** Email your requests to [Djka.1@hotmail.com](mailto:Djka.1@hotmail.com)

**THESE ARE THE BREAKS 12:00-2:00PM** DJ Spice brings you a flipped up, freaked out, full-on, funkified, sample heavy beat-in funk, focusing on anything with breakbeats. Versatile at any style.

**LITTLE TWIN STARS 2:00-3:00PM** Underground, experimental, indie and women. Jazzzy space rock or sit tight.

**NARDWUAR THE HUMAN SERVICE PRESENTS ... 3:30-4:00PM**  
**NOIZ 4:00-5:00PM** alt. funk  
**BBC WORLD SERVICE 5:00-5:30PM** FAR EAST SIDE SOUNDS alt. 6:00-9:00PM

**AFRICAN RHYTHMS ALT. 6:00-9:00PM** David "Love" Jones brings you the best new and old jazz, soul, latin, samba, bossa & African music from around the world.

**HOMEBASS 9:00PM-12:00AM** Hosted by DJ Noah: techno, but also some trance, acid, tribal, etc. Guest DJ's, interviews, retrospectives, giveaways, and more.

**SHIT MIX ALT. 12:00-3:00AM** No beatmatching. No crosstuning. No

indiefascism. No progassblasting. No Flish. Just a mix.

## SATURDAYS

**THE MORNING AFTER ALT. 3:00-8:00AM**  
**GET TO THE CHORUS ALT. 6:00-8:00AM**

**THE SATURDAY EDGE 8:00AM-12:00PM** Studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways.

**ALAM MAZIEK 12:00-1:00PM** Arabic music  
**POWERCHORD 1:00-3:00PM** Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerold Rattlehead and Metal Ron do the damage.

**LUCKY SCRATCH 3:00-5:00PM** From backwoods delta low-down slide to urban hip hop hanks, blues tenors and crooners in the blue degree. Blues and blues roots with your hosts Anna and Barry.

**RADIO FREE AMERICA 6:00-8:00PM** Extraordinary political research guaranteed to make you think. Originally broadcast on KFCJ (Los Angeles, Cal.)

**GROOVE JUMPING ALT. 10:00-1:00AM**  
**PIPEDREAMS ALT. 10:00-1:00AM**  
**SOUTLITE ALT. 1:00-4:30AM** From doo-wop to the hip, from the electric to the electric, host Michael Ingram goes beyond the call of gospel and takes soul music to the nth degree.

**EARWAX ALT. 1:00-4:30AM** "noiz terror midnatch hardcore like punk/beats drop dead heads rock into jungle madness/distant sea source fall force with need on wax/my chaos runs rampant when I free do jazz..."

**REGGAE LINKUP 4:30-8:30AM** Hardcore dancehall reggae that will make your mitochondria quake. Hosted by Sister B.

**OUT. Guy Smiley**

**REGGAE LINKUP 4:30-8:30AM** Hardcore dancehall reggae that will make your mitochondria quake. Hosted by Sister B.

**CiTR 101.9 FM**

**WHOWHOW**

Ans. still vacant  
Board Chair Harry Hertscheg  
Business Katrina McGee  
Current Affairs Miriam Tchirinsky  
Demos/Cassettes Christa Min  
Engineer Richard Anderson  
Entertainment Clinton Ma  
Mobile Sound Andrew Orchard  
Music Julie Colera  
President Tobias Van Veen  
Production Shane Vander Meer  
Program Coordinator Anna Fritz  
Promotions Alla Hussey  
Record Librarian Julian Manyoni  
Secretary Christa Min  
Sports Mike Chow  
Station Manager Aaron Nakama  
Traffic Director Jennifer Losada  
Vice President Anthony Schrag

**LOUD & QUEER**

**Saturday July 31**

**A queer radio event celebrating sexual diversity**

**10:00-10:30am Kickoff** - a brief history of Vancouver Pride, and info about this year's line-up

**10:30-11:00am Short Features**  
**11:00-12:00pm Halfbreeds, Homos and Other Heroes** - a two-spirited perspective

**12:00-1:00pm TransTalk**  
**1:00-2:00pm The Bi-onic Man**

**2:00-3:00pm Queer Film & Video** - a round table discussion with programmers and guests from *Out On Screen*

**3:00-3:30pm Interview with Ember Swift**  
**3:30-4:30pm Queer Noiz** - audio art by non-heterosexuals

**4:30-5:00pm Two-Spirited Storytelling** - with Gordon DeFresne  
**5:00-6:00pm Hearsay** - Spoken word, for those literary types

**6:00-7:00pm Raunchy Bisexual Stuff** - with DJ Hancunt  
**7:00-8:00pm Straight FM** - Heather and Craig do the flip side

**8:00-9:00pm Onomatopoeia** - Yes, there are queer comix  
**9:00-10:30pm Dykes on Mykes** - with live guest Kathy O'Neil

**10:30-11:00pm Live and Queer** - Satina Saturnina  
**11:00-12:00am Queer Roots of House** - with DJ Tobias

**12:00-1:00am Nardwuar vs. Dan Savage**  
**1:00-4:00am Earwax** - queer underground sounds

**on CiTR 101.9 FM**

# Datebook



## WHAT'S HAPPENING IN AUGUST

**SAT 31** Asad Rizvi@Sonar; Black Halos, Catheters, Cuckoo@Piccadilly; Artiporn or Pornart@Blinding Light  
**SUN 1** Robert Walter's 20th Congress@Chameleon; Brian Gee@Sonar  
**MUN 2** Jar@Starfish  
**THU 3** Mixmaster Mike@Sonar; Mr. Salesman@Blinding Light; Hot Boud Rally (feat. Error 404, Manu Fortis, Akashig@Columbia, Cereel Poin, Hurt, Silverglow@Blinding Light)  
**WED 4** The New Deal@Chameleon; Mr. Salesman@Blinding Light; SMOA20, 2, Bloodmusic@Brickyard; Secret Three@Sugar Refinery  
**THU 5** Sex In Sweden, Pet Fairies, Vancouver's Shame@Piccadilly; Moby@Richard's; Fritz Lang's Metropolis w/Eye of Newt Collective@Blinding Light; Hot Boud Rally (feat. 75 Million Changs, Einstürzende nosenblut, Miss X@Columbia; Shawn Meehan, Sam, My Blue Heavy@Starfish  
**FRI 6** lowbrows@Marine Club; Rock Against Prisons@Heritage Hall; Chai-Man Cheng@Dr. Sun Yat-Sen Garden; Jar, Random Damage, G.R.A.V.E.L.@Starfish; Zumpango, Come One@Brickyard  
**SAT 7** Tonics, July 4th Toilet, Radio@Piccadilly; Brian Springer's Spin w/ The Mark Twain Company@Blinding Light; Terror of a Tiny Town, Hemeon, Big Rig Sweeties@Starfish  
**SUN 8** Big Red, Daisy Ducks@Piccadilly; Skunk Anansie@Starfish; 23rd Annual Prisoners' Justice Day Memorial Rally@Vancouver Pre-Trial Centre; Under the Volcano [see Special Events]@Cates Park  
**MUN 9** Arling & Cameron@Chameleon  
**TUE 10** Jimmy Cliff@Rage; Guy Debord's The Society of the Spectacle@Blinding Light; Kimmie, Good Time Clubsters, Trevor World@Starfish  
**WED 11** 11th Annual Vancouver Queer Film & Video Festival@Blinding Light  
**THU 12** Tricky Woo, Spiffires, Mooney Suzuki@Starfish; Curocity Shop, Velveteens@Piccadilly; BYOB@Blinding Light  
**FRI 13** New Big Shoes, Luma@Starfish; ASZA@Dr. Sun Yat-

**SUBMISSIONS TO DATEBOOK ARE FREE!**  
 TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822.9364, ATTENTION "DATEBOOK." DEADLINE FOR THE SEPTEMBER ISSUE IS AUGUST 18th!

Sen Garden; Deadcats, Tonics@Brickyard  
**SAT 14** Barbie Nation: An Unauthorized Tour@Blinding Light; Pan, Midge, Ocean 3@Starfish; Satsuma, Run Chico Run@Brickyard  
**SUN 15** Barbie Nation: An Unauthorized Tour@Blinding Light  
**MUN 16** T-Model Ford, Paul "Wine" Jones@Yale  
**TUE 17** Gutter Punks, Street Views@Blinding Light  
**WED 18** Gutter Punks, Street Views@Blinding Light; Captain Tractor@Starfish  
**THU 19** JP5, Custom Made Score, Fatal Flying Quiliteens@Piccadilly; The Organization Man; The End of Society As We Know It@Blinding Light; Glimmer, One900, Templar@Starfish  
**FRI 20** Fireballs of Freedom, Fiends, Countdowns, Tonics@Piccadilly; Dido@Sonar; Zoly@Marine Club; Yu-Ping Chen@Dr. Sun Yat-Sen Garden; Stripped & Teased: Tales From Vegas Women@Blinding Light; Real McKenzie@Starfish  
**SAT 21** Shellac, Silkworm@Starfish; Lazy Cowgirls, Von Zippers, Johnny Legend, Hell Caminos@Piccadilly  
**SUN 22** Stripped & Teased: Tales From Vegas Women@Blinding Light  
**MUN 23** Moth: A Live Multimedia Dance Performance@Blinding Light  
**TUE 24** Moth@Blinding Light  
**WED 25** Moth@Blinding Light  
**THU 26** Salteens, Solarbaby, Lavish@Piccadilly; Herbaliser, Roots Manuva@Sonar; Freeze-Dried Angst@Sugar Refinery; Star Collector, M. Pleasant, Ooberband@Starfish  
**FRI 27** Dragons, Spiffires, Weaklings, RC5, Jet Set@Brickyard; Dick N Jane@Marine Club; Silk Road@Dr. Sun Yat-Sen Garden; Brainerd Deluxe@Brickyard; Verbeena@Starfish  
**SAT 28** Smugglers@Piccadilly; Moth@Blinding Light; The Queens are Winning@Good Jacket; Buttless Chaps@Sugar Refinery  
**SUN 29** Moth@Blinding Light  
**MUN 30** Rearrange your sock drawers or something

**TUE 31** Transgressive Chicks: Linda Feesey & Kika Thorne@Blinding Light  
**WED 1** Transgressive Chicks: Linda Feesey & Kika Thorne@Blinding Light  
**THU 2** Charlie Chaplin's City Lights w/Eye of Newt Collective@Blinding Light

## SPECIAL EVENTS

### UNDER THE VOLCANO!

CATES PARK IN NORTH VANCOUVER IS HOST TO THE 10TH ANNUAL FESTIVAL OF ART AND SOCIAL CHANGE. AUGUST 8TH, YOU CAN SEE 50 ACTS ON 5 STAGES: FILM, RAVE, DANCE, POETRY, THEATRE, CHILDREN, REVOLUTION. GET THE INFO AT 683.7123 OR CALL 252.5184 TO VOLUNTEER.

### 11TH ANNUAL VANCOUVER QUEER FILM & VIDEO FESTIVAL!

MORE THAN JUST A STUNNING BUS STOP AD! AUGUST 5-15 AT A WHOLE BUNCH OF VENUES AROUND TOWN. MOVIES, MOVIES, MOVIES. CALL 688-WEST (EXT. 2014) FOR DETAILS.

### GUY DEBORD'S SOCIETY OF THE SPECTACLE!

THIS NEWLY SUBTITLED 1973 SITUATIONIST FILM SHOULD MAKE ALL YOU PSEUDO-INTELLECTUAL MOVIE BUFFS CREAM YOUR PANTS. CULTURE, COMMODITY, BLAH BLAH BLAH. AUGUST 10TH AT THE BLINDING LIGHT.

## VENUES • BARS • THEATRES • RESTAURANTS • RECORD STORES

|                                                    |          |                                                     |          |                                                          |          |
|----------------------------------------------------|----------|-----------------------------------------------------|----------|----------------------------------------------------------|----------|
| Amsterdam Cafe 302 West Cordova (Gas Town)         | 683 7200 | Frederic Wood Theatre (UBC)                         | 822 2678 | Richard's on Richards 1036 Richards (downtown)           | 687 6794 |
| Anza Club 3 W. 8th (Mount Pleasant)                | 676 7128 | Garage Pub 2889 E. Hastings (downtown)              | 822 9634 | Ride On 2255 West Broadway; 2712 Robson (Upstairs)       | 738 7734 |
| Aria Hotline                                       | 684 2787 | The Good Jacket 225 E. Broadway (at Main)           | 872 5665 | Ridge Cinema 3131 Arbutus (at 16th Ave.)                 | 738 6131 |
| Astoria Hotel 769 East Hastings                    | 254 3636 | The Grand Gallery 4124 Main (Mt. Pleasant)          | 822 6057 | Scrope Records 17 W. Broadway (near Main)                | 877 1676 |
| Bassix 217 W. Hastings (at Cambie)                 | 689 7734 | Hollywood Theatre 3123 W. Broadway (Kitsilano)      | 738 3211 | Scratch Records 726 Richards (NEW LOCATION!)             | 687 0499 |
| Backstage Lounge 1585 Johnston (Granville Island)  | 687 1354 | Hot Jazz Society 2120 Main (Mt. Pleasant)           | 873 4131 | Seylunn Hall 605 Mountain Hwy (North Van)                | 291 6864 |
| Black Dog Video 3451 Cambie                        | 873 6958 | Hulu Records 221 Abbott Street                      | 682 7017 | Shoofall Centre for the Arts 6450 Deer Lake Ave. (Bby)   | 876 9233 |
| Black Sheep Books 2742 W. 4th (at MacDonald)       | 732 5087 | Jericho Arts Centre 1600 Discovery (Pt. Grey)       | 224 8007 | Singles Going Steady 3296 Main (at 17th)                 | 876 6393 |
| Blinding Light 38 Powell St.                       | 878 3866 | Jupiter Cafe & Billiards 1216 Bute (near Denman St) | 606 6665 | Sonar 66 Water (Gastown)                                 | 683 6695 |
| Boomtown #102-1252 Burrard (at Davie)              | 893 8696 | La Luna 1111 Commercial (the Drive)                 | 251 6626 | Starfish Room 1055 Homer (downtown)                      | 682 4171 |
| The Brickyard 315 Carroll St.                      | 685 3978 | The Queens Club 455 Abbott (Gastown)                | 685 7777 | Starlight Cinema 935 Denman (West End)                   | 689 0096 |
| Cafe Deux Soleils 2096 Commercial (the Drive)      | 254 1195 | Luv-A-Fair 1275 Seymour (downtown)                  | 685 3288 | Station Street Arts Centre 930 Station (off Main)        | 688 3312 |
| Cambie 515 Seymour                                 | 684 7757 | Madalliano 1926 W. Broadway                         |          | Sugar Refinery 1115 Granville (downtown)                 | 683 2004 |
| Caprice Theatre 965 Granville (Granville Mall)     | 683 6059 | Minoru Pavilion 7191 Granville (Richmond)           |          | Theatre E. 254 E. Hastings (Chinatown)                   | 681 8915 |
| Celebrities 1022 Davie (at Burrard)                | 689 3118 | Moon Base Gallery 231 Carroll St. (Gastown)         | 608 0913 | Thunderbird Ent. Centre 120 W. 16th St. (N. Van)         | 988 2473 |
| Cellar Jazz Cafe 3611 W. Broadway (downtown)       | 738 1959 | Nium Restaurant 2724 W. 4th (Kitsilano)             | 738 7915 | Tyburn 536 Seymour                                       | 688 8385 |
| Chameleon Urban Lounge 801 W. Georgia (Downtown)   | 669 0806 | Nepton Records 5750 Fraser St.                      | 324 1229 | Tru Volo Vintage Records (downtown)                      | 685 5403 |
| Chon Centre 6265 Crescent Rd. (UBC)                |          | Orpheum Theatre Smith & Seymour (downtown)          | 665 3050 | Vancouver E. Cultural Centre 1895 Venables (at Victoria) | 254 9578 |
| CiTR 101.9M 233-6138 SUB Blvd                      | 822 3017 | Pacific Cinematheque 1131 Howe (downtown)           | 688 3456 | Vancouver Little Theatre 3102 Main (Mt. Pleasant)        | 876 4165 |
| Club Vesuvius 1176 Granville (downtown)            | 688 8701 | Palladium 1250 Richards (downtown)                  | 688 2468 | Vancouver Press Club 2215 Granville (S. Granville)       | 738 7015 |
| CN Innox Theatre 999 Canada Place                  | 682 4626 | Paradise 27 Church (New Westminster)                | 525 0371 | Varsity Theatre 4375 W. 10th (Point Grey)                | 222 2235 |
| Columbia Hotel 303 Granville (at Cordova)          | 683 3757 | Paradise Cinema 919 Granville (Granville Mall)      | 681 1732 | Veri! Futuristic Flavours 1020 Granville (downtown)      | 872 2999 |
| Condorones Lanes 838 Granville (Granville Mall)    | 681 1531 | Park Theatre 3440 Cambie (South Vancouver)          | 876 2747 | Video In Studios 1965 Main (Mt. Pleasant)                | 872 8737 |
| Club Skate and Snow 2712 Burrard                   | 682 5345 | Piccadilly Pub 430 W. Pender (at Seymour)           | 682 3221 | Vine Rakkids 76 W. Cordova (Gastown)                     | 689 3326 |
| Cordova Cafe 307 Cordova (Gastown)                 | 683 5637 | Pit Gallery 317 W. Hastings (downtown)              | 681 6740 | Vogue Theatre 918 Granville (Granville Mall)             | 331 7709 |
| Croatian Cultural Centre 2520 Commercial (at 17th) | 879 0154 | Plaza Theatre 881 Granville (Granville Mall)        | 685 7050 | Waterfront Theatre 1405 Anderson (Granville Is.)         | 685 6217 |
| CrossTown Music 518 W. Pender                      | 878 8774 | Puff/Beaststreet 4326 Main (at 27th Ave)            | 688 9804 | Western Front 303 E. 8th Ave (near Main)                 | 876 9343 |
| Denman Place Cinema 1030 Denman (West End)         | 683 2201 | Puff #14712 Robson (at Granville)                   | 684 9447 | West Bar 1320 Richards (downtown)                        | 230 6278 |
| Dr. Sun Yat-Sen Garden Main Hall 578 Carroll St.   | 662 3207 | Purple Union 15 Water St. (Gastown)                 | 682 9446 | Whip Gallery 209 E. 6th Ave (at Main)                    | 876 4687 |
| DVR 515 Davie (downtown)                           | 682 4388 | Queen Elizabeth Theatre Hamilton & Georgia          | 665 3050 | W.I.S.E. Hall 1882 Adanac (the Drive)                    | 254 5858 |
| Fifth Avenue Cinema 2110 Burrard (at 5th)          | 734 7479 | Raffels Lounge 1221 Granville (downtown)            | 473 1593 | Women In Print 3566 W. 4th (Kitsilano)                   | 732 4128 |
| Firehall Arts Centre 80 E. Cordova (at Main)       | 689 0926 | The Rage 750 Pacific Blvd. South (Plaza of Nations) | 685 5585 | Yale Blues Pub 1300 Granville (downtown)                 | 681 9253 |
| F.W.U.H. Beauty 552 Beatty                         | 687 7464 | Railway Club 579 Dunsmuir (at Seymour)              | 681 1625 | Zulu Records 1869 W. 4th (Kitsilano)                     | 738 3232 |



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GUY DEBORD'S SOCIETY OF THE SPECTACLE 10  
QUEER FILM & VIDEO FEST 11  
BYOB (BRING YOUR OWN FILM) 12  
BARBIE NATION: AN UNAUTHORIZED TOUR 13-15  
GUTTER PUNKS • STREET VIEWS VIDEOS 17/18  
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AUG 6 Riko  
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AUG 13 Saydde  
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AUG 14 Browning

AUG 20 Lynn Stone  
Frydgit  
Jenny Galt

AUG 21 The  
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Berries

AUG 27 Search  
For  
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AUG 28 Be Good  
Tanyas



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Daily Noon & 2pm Dal Richards Orchestra & guests

Aug. 21, 4pm 3DEEP featuring  
Joshua Morrow (The Young & Restless),  
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7 & 9:30pm Michael Bublé

Aug. 22, 4pm The Gospel Experience  
featuring Circle of Voices & Cloud 9  
7pm Bocephus King  
9:30pm Sheri Ulrich

Aug. 23, 7pm Rumba Calzada  
9:30pm Oscar Lopez

Aug. 24, 7 & 9:30pm Bobby Bruce  
"Nearly Neil" Neil Diamond Tribute

Aug. 25, 7 & 9:30pm Farmer's Daughter

Aug. 26, 7 & 9:30pm Powder Blues

Aug. 27, 7pm Mae Moore  
9:30pm Barney Bentall

Aug. 28, 7pm D-Cru  
9:30pm V.I.P.

Aug. 29, 7 & 9:30pm

Flashback 99 Featuring SIXTIES MANIA,  
the Honeycons, Laura Gillespie,  
and the Corvette Dance Team

Aug. 30, 6:30pm Bobbi Smith  
7pm Lyndia Scott  
9:30pm Lisa Brokop

Aug. 31, 7pm Zubot & Dawson  
9:30pm Roy Forbes

Sept 1, 7pm Pure  
9:30pm By Divine Right

Sept 2, 7pm Tiller's Folly  
with the Sabir Sisters & Irish Dancers  
9:30pm The Barra MacNeils

Sept 3, 7pm Disco Divas  
9:30pm Wunderbread

Sept 4, 7pm Babe Gurr  
9:30pm Amy Sky

Sept 5, 7pm Rob Best's World Jive Big Band  
9:30pm Aché Brasil

Sept 6, 7pm Lee Aaron  
9:30pm Trooper

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# zoom in with zulu

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## BLACK BOX RECORDER England Made Me CD



Combining the dark brooding moodiness of *Mazzy Star* with the smart hooks of clever pop stars such as PJ Harvey, this sophomore release from UK's *Black Box Recorder* sent shockwaves through the Zulu offices at first listen! Comprised of members of *The Animals* and the *Jessie & Mary Chain*, this may be the sleeper release of the year with its near perfect blend of otherworldly sounds, deep bass, strings and bouncy beats. Add to the mix an *Arab Strap*-like worldview and things really start to simmer.

CD 16.98

## DOWN BY LAW Fly The Flag CD/LP

The Times of Punk Rock. *Down By Law* take a licking and keep on kicking! Godfathers of California power-punk-pop, *Dave Smalley & Co.* return with another landmark hardcore blast, featuring emotive lyrics, hooks galore and a melodious mastery of the three-minute summer anthem. A banner release, the punk pennant, *Fly The Flag!* (AVAILABLE AUGUST 4TH)

CD 16.98 LP 14.98

## NEW ON THRILL JOCKEY!

### BROKEBACK Field Recordings From... CD/LP



*Dave Smalley & Co.* prove this *Tortoise* mainstay to be a budding *By Coder*. Featuring Josh Abrams, Noel Kuper-Smith, Rob Mazurek, John Herndon, John McEntire and Mary Hansen, this subtle, beautiful record leaves us wanting more. And if more is what you're after, we've decided to have 15% OFF all Thrill Jockey titles through August. Started by *Bettina Richards*, this great Chicago based label helped establish such highly regarded bands as *Tortoise*, *Sea and Cake*, *Freakwater* and *Trans Am*. Pop music has not been the same since, thank goodness, but most of all, thanks to our pal *Bettina*.

CD 16.98 LP 14.98

## SUPERCHUNK Come Pick Me Up CD



One of the bands that helped to write the sound and style of the 1990s, North Carolina's *Superchunk* still continues to grow, improve and point the way. Over the years becoming more pop than punk, the *Jim O'Rourke* produced *Come Pick Me Up* smartly plays all of *Superchunk*'s favourite cards, from sing along rockers to happydaff power ballads, plus a few new ones, strings and horns. Gosh, where would we be without them?

(AVAILABLE AUGUST 19TH)

CD 16.98

## DEMOLITION DOLL ROOS TLA CD

Lesser than the *Royal Trux*. "More bombastic than the exploding showman *Jon Spencer*." "Wild, as in rocking the wilderness, man." "Definitely sexier than *Nashville Pussy*." The accolades are still rolling in for this *Doll Rod*'s new blast of chamber body movin' garage noise. People cannot stop discussing the matter. Why? Because it's very good, and because good things usually stir up some debate. Of course some may think, "This is pure shit," well, that's just the other side of the debate. Why not do something reckless — drop what you're doing right now, and join the rumpus over this cross-dressing, shock rocking good thing now!

CD 16.98

## GUIDED BY VOICES Do The Collapse CD



Some records you listen to, others you romance! Boy is it easy to get smitten with these *Guided by Voices*, because they just keep on givin', baby! Gifted songwriter that he is, *Robert Pollard* always has something to give — here he's written more songs than *McCartney* and *Lennon* combined! Featuring 16 brilliant pop nuggets, with a new *Nic Czekas* enhanced sound, *Do the Collapse* is prime GBV, from "Teenage FBI" to "Surgical Focus" or "Strumpet Eye", we love it. (AVAILABLE AUGUST 4TH)

CD 16.98

## Various Artists RETURN OF THE GREIVIOUS ANGEL: A Tribute to Gram Parsons CD



Those under the influence pay tribute to this great all-country pioneer. Featuring *Wilco*, *Lucinda Williams*, *Beck*, *Gillian Welch*, *Elvis Costello* and more, this cast of luminaries revisit the splendour of *Gram Parsons*'s gifted palace of song. A must have for all fans of *Parsons*' timeless melancholic twangs, as well as a great starting point for those wishing to unravel the roots of today's budding countercultural rock scene! Enjoy.

CD 16.98

## U-ZIQ Royal Astronomy CD



One of modern electronic music's oddball wizards, *Mike Paradinas* easily trades knocks with his peers, and helps set the standard for everyone else. Maybe not as unpredictable as *Aphex Twin* or as gooty as *Squarepusher*, *Paradinas* knows how to uniquely string sounds together while keeping the beats big and rolling. Come enjoy the distortions of this telescope.

CD 16.98

## GET UP KIDS Red Letter Day CD-EP/10"



More top shit, charming melodic punk rock from these young emo enthusiasts. Equal parts *Superchunk* as *Sunny Day Real Estate*, these *Kids* come across as good old hardcore before it went totally metal or got too mathematical. Good work done right, this late summer surprise is a welcome small oasis in an otherwise fat landscape. Keep it real.

CD-EP 12.98 10" 9.98

## Various Artists SQUADRON CD

Take up the new CELESTIAL stars! Celestial Records is at it. Spearheaded by the phenomenal success of wizard-kumbast *DJ Nive* and the latest bomb *MC Phoenix Orion*, this LA hip-hop label's profile has steadily increased with each converted boom box player. Features *Allen Nation*, *Self-Jupiter*, *DJ Rhetomatic* (Beat Junkies) *Daddy Kev*, *Supersensual* and more. (AVAILABLE AUGUST 4TH)

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## bring these titles into focus:

### APPENDIX OUT Daylight Saving CD/LP

-a nice journey into the alt-country Palace.

### DAVID GRUBBS Apertura CD

-2 long drones from this modern composer.

### EDITH FROST Love Is Real CD-EP

-on Drag City, a new American songwriter à la Smog.

### DUDE OF LIFE Under the Sound Umbrella CD

-solo outings from this Polish dude.

### VANDALS Sweating to the Oldies CD/2LP (reissue)

-old school punk you're surprised when you remember the words.

### OCTANT Shock No Par CD/LP

-the new indie-wave sounds on Up Records.

### MARINE RESEARCH Parallel Horizontal CD-EP

-a teaser from these Heavenly popsters.

### TRANS AM Who Do We Think You Are CD

-ultra limited edition UK only disc, once it's gone, it's gone.

### IQU w/MIRANDA JULY Girls on Dates 12"

-a cool collaboration from these two K Records bright spots.

### SOUTHERNING One Piece In Four Parts CD (ex-Jessamine!)

-mini-moog workouts from this Faust inspired rocker.

### MC5 '66 Breakout CD/LP

-revisit the sound of revolution!

### GAY DAD JOY CD-EP Pts.1-2

-no longer a secret, these are the new heirs to the British pop throne.

### ARSONISTS As the World Burns CD/LP

-critical new hip-hop on Matador.

### ATVIN Summing the Approach CD-EP

-great low key moody rock with atmosphere.

### SKYLAB Skylab No. 2 CD

-ELECTRONIC Late At Night CD-EP Pts.1-2

PET SHOP BOYS I Don't Know What You Want CD-EP Pts.1-2



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